012330.L.77.

IMITATION

OF THE

FOURTH SATYRE of BOILEAU.

Tous les hommes ſont fous, et malgré tous leur ſoins
Ne different entre eux que du plus ou du moins.—

WHENCE comes it, my Friend, that Mankind are ſo prone
To condemn other's follies, and pardon their own?
Every Madman lies ſnug, and though crackt through and through,
Sends his Neighbour to Bedlam without more ado.

A Pedant, who worſhips the books on his ſhelves,
Declares it preſumption to think for ourſelves;
That Murray and Lowth hardly know how to ſpeak,
And good ſenſe can alone be expreſſed in the Greek:
Had the Authors he reads, or the bards whom he quotes,
Been content with collections of other mens' thoughts,
Old Homer had ſtood on a level with me,
And the Stagyrite juſt ſuch a blockhead as he.

In the Greek! cries my Lord—Do not Critics agree
Tis in Cypher, and ſend us to look for a Key.
Ah the Graces!*—theſe only our thoughts ſhould employ,
And all Arts be reduced to the *Je ne ſcai quoy*.

A Senator, high in his Sovereign's grace,
Reſts the proof of his wit on the worth of his place;
Holds him wiſeſt who beſt ſhall his fortune advance,
And the firſt of all talents, a head for Finance;
"For Finance—what is that"—'tis the Logic of ſtate;
Which proves we muſt purchaſe the means to be great;
That to make the machine with facility roll,
A Part muſt diſpoſe of the wealth of the whole;
Calls in queſtion our right to what Nature has given,
And corrects all miſtakes in the juſtice of Heaven.

Let the Nations bow down to a Senate or King,
With reſpect for the Name, and diſtaſte of the Thing;
It matters not much how we vary our plan,
One, many, or few—ſtill the agent is Man;
Feeble Syſtems eſtabliſh the ills they woud ſhun;†
Ev'ry Mode comes at laſt to be the echo of *one*—
The Rulers are mad and the People undone.

"Happy

* See Note 1 at the end.

† If forms of proceeding, written Statutes, or other conſtituents of Law, ceaſe to be enforced by the Spirit from which they aroſe, they ſerve only to cover, not to reſtrain, the iniquities of power.—
HUME.

BRITISH MUSEUM

" Happy Hand, that firſt culled bitter Leaves in the Eaſt!
" Happier That, which beſtowed its rich Cane on the Weſt!*
Thus the Stateſman declaims—" it is well underſtood
" That to multiply wants is a national good;
" Mark the progreſs of things—Traffic, taxes, a fleet,
" Stretch your arms round the globe, 'till your Colonies meet,
" Let your Flag in its pride to th' Antipodes roam,
" Send your Thunders abroad"—and ſtop payment at home.
Such the triumphs of wealth! a commercial controul,
Founds a greatneſs of ſtate on a meaneſs of ſoul;‡
Confides in a ſplendor, which, fatally bright,
Expires with the ſubſtance that gives it its light.

Not ſuch were thy principles, Sparta, whoſe pride
Was, by Virtue, no leſs than in arms to preſide;
Read, ye Rulers, and bluſh, when on record ye find
That the pooreſt were alſo the firſt of mankind.

A Bigot, accuſtomed himſelf to revere,
Thinks to dupe ev'n his God by the fervor of prayer,
And in fullneſs of power derived from his zeal,
Dooms the reſt of mankind without mercy to Hell.

What

* The Sugar Cane was not a Native of the New World; it was brought from the Eaſt into Europe, and thence tranſplanted into the Weſt.

‡ There ſeem to be but three ways for a nation to acquire wealth. The firſt is, by war, as the Romans did in plundering their conquered neighbours. This is *robbery*—The ſecond by commerce, which is generally *Cheating*. The third by Agriculture, the only *honeſt Way*.—FRANCKLIN—A Philoſopher, who has ſpoken ſome other truths, which we had better have liſtened to.

What a madneſs! exclaims the Philoſopher, he
Who conceives by believing, we ceaſe to be free:
Who affirms that the ſoul and the body are one;
Which exiſting together, together are gone;
And doubting of all things, is certain alone
Of that which of all things the leaſt can be known.

To fall ſhort of the truth is a weakneſs of mind,
Wiſdom ſeizes, but Folly ſtill leaves it behind.

Is He ſane, who, to render his objects more clear,
Throws aſide all that makes them to be what they are,
Of Abſtractions thus form'd, ſtarts a problem to view,
Which admits of no anſwer, yet cannot be true;
Denies Matter can act upon Spirit, and hence
Proves Exiſtence a manifeſt fraud on the ſenſe;
Holds that nothing is real that's under the Sun,
And aſſerts a firſt cauſe, although nothing be done.
Wit and folly thus ſpring from one texture of brain;
How ingenious the proofs, the concluſion how vain!
Such is Man; thus divided, he ſhuffles along,
In the means, or the end, ever doomed to be wrong:
"To be perfect in both were divine"—By this rule,
Man is juſt in his ſtation—half wit and half fool.

Newton, Leibnitz, Deſcartes—paſs we judgment on theſe?
Shut up two; with the third, you may do what you pleaſe;
You will leave him at large, while you think him the beſt,
Till a fourth comes and proves him as weak as the reſt:

"This

" This is bold"—Be it ſo, yet you ſtill muſt allow
That Democritus was, what Sir Iſaac is now.

" Our Hiſtorians may paſs without cenſure—You ſmile—"
We expect information ; their object's a ſtyle :
'Tis not Hiſtory, no, 'tis an eloquent Page,*
Little matter, high dreſt—a true type of the age.
" Yet attractions they have"—or they would not be read ;
Some with nature are pleaſed, more delight in parade :
" Thoſe periods"—compoſed with a technical grace ;
" What a brilliancy"—often much out of its place.
Come, Hooker, with thee let me dwell on a phraſe
Uncorrupted by wit, unambitious of praiſe :
Thy Language is chaſte, without aims, or pretence,
Tis a ſweetneſs of breath from a ſoundneſs of ſenſe ?†

Shall I paſs by the man, who can wholly forget
Every Thought of his own in the national debt :
Who with heart diſengaged, and an undiſturbed head,
Sees his wife without ſhoes, and his brats without bread ;
" I told you, my Dear, that the nation muſt fall,
" And the family compact would ruin us all."

He

* Ils eſtalent tants de pomp, d' ornemens, et d'appareil de langage ; tant de belles deſcriptions, tant de conſiderations d'etat, et de raiſonnemens—que le plus ſouvent on n'y peut apprendre autre choſe pour l'hiſtoire, que la maniere avec la quelle on la peut eloquemment d'ecrire—
MEZERAY—Of the Italian Hiſtorians—

† See Note 2nd, at the end.

The Robber ſhall die; Heaven frowns on the knave;
Not on him whom it pleaſes the Commons to ſave:
He robs like a king, who a nation takes in,
And the Thief diſappears in the exceſs of the ſin.

" Since our parts in this life are ſo caſt, ſo perplext,
" It is well we have rules how to live for the next,"
There's a text, it is true, and that text is from God,
But we live by the comment, and not by the code.
Our particular aims give the doctrine its tone;
Each man has a Bible and Creed of his own;
Believes, diſbelieves, as the motives draw near,
Takes the one up thro' Vice, and the other thro' Fear:
Deiſt, orthodox, ſceptic, the turbulent elf
Is at war with all nature, his God and himſelf.

In a word, 'twere no leſs than the labor of years
To deſcribe every ſhape in which madneſs appears:
† As ſoon might I count the men women and maids,
In a ſeaſon whom Graham has ſent to the ſhades;
* Of his pupils how many Tenducci has brought
To perform in a way one woud never have thought.

A Zealot 'tis ſaid, with a ſoul all on fire,
Conceived himſelf one of the heavenly choir;
In the ſymphony joined with extatic delight,
Or ſang hallelujah's from morning to night;

By

† Quot Themiſon ægros Autumno occiderit uno.—
* ——Quot Diſcipulos inclinet Hamillus.

Monro was called in, and howe'er it fell out,
By art, or by accident, brought him about;
His ſervice acknowledged, the Patient quite free,
The Doctor of courſe held his hand for the fee—
" A fee, Sir—no, no—Have I cauſe to rejoice,
' Alas I have now neither fiddle nor voice."

But enough—in this place, I my Author muſt quit;
Convinced that I want both his patience and wit:
I leave him to preſs, as he does very hard,
On the Miſer, the Prodigal, Gameſter, and Bard,
On the Poet! I wonder he touched on that ſtring,
A Rhyme, good or bad, is ſo pleaſant a thing;
With exception for this, I agree from my ſoul,
And am ready with him to conclude on the whole,
That Mankind are all mad, and with all their addreſs,
Are diſtinguiſhed alone by the more or the leſs.

F I N I S.

By

NOTE I.

AH the Graces——

IT was the Paſſion of a late Noble Author, to introduce into this Country a Refinement of Manners. Had he ſubſtituted Elegance, it had been a better proof of his taſte; and more acceptable to the Graces, the Saints of his Idolatry.

The Manners are ſimple, in the ſtricteſt ſenſe, when they ſpring from the impulſe of Paſſion, or ſelf-love, without regard to the conſequence or import: Such are the Manners of Achilles and Agamemnon in the opening of the Iliad. This degree of Simplicity will be better diſtinguiſhed, if we call it—Rudeneſs.

In a ſtate of Rudeneſs, Men live for themſelves; In a ſtate of Refinement, they affect to live for others.

As a total inatention to the feelings of others is offenſive; the abſolute ſacrifice of our own is unnatural; and therefore cannot be pleaſing; ſince it muſt appear to be, what it really is, the triumph of vanity, or of Art, over ſimpler Manners.

The Medium between theſe extremes, is that Elegance of conduct, by which we render our ſocial qualities moſt pleaſing, our ſelfiſh, leaſt offenſive. All beyond this is Refinement; betrays a deſign; and counter-acts the firſt principle of the Noble Author, Self-intereſt.

His Doctrine on the Subject of Politeneſs woud divide Mankind into Knaves and Dupes:

Dupes: they had better continue as they are—Have nothing to do with it, like the Engliſh; or reduce it into innocent forms, like the French.

NOTE II.

THY Language is chaſte, without aims
or pretence,
'Tis a ſweetneſs of breath from a ſound-
neſs of ſenſe.

AS—"They ſaw, that to live by one "Man's will, became the cauſe of all "Men's miſery!"

Again—

"The general and perpetual Voice of "Men is, as the Sentence of God himſelf. "For that which all men have at all times "learned, Nature herſelf muſt needs have "taught. And God being the Author of "Nature, her Voice is but his inſtrument."

He

He riſes in Beauty, but never ſteps out of Nature. "Of Law there can be no leſs ac-
"knowledged, than that her ſeat is the boſom
"of God; her Voice the harmony of the
"world: All things in Heaven and Earth do
"her homage; the very leaſt as feeling her
"care, and the greateſt as not exempted
"from her power: both Angels, and Men,
"and Creatures of what condition ſoever,
"though each in different ſort and manner,
"yet all with uniform conſent, admiring her
"as the Mother of their peace and joy."

Hooker Eccl. Pol.

In theſe Paſſages the Diction is diſtinguiſh-ed by a gradual Riſe from abſolute ſimplici-ty to conſummate elegance.

The ſimplicity is abſolute, when the Lan-guage is merely what the thought makes it.

Elegance

Elegance implies a Choice; but the choice muſt ſeem to ſpring from the impreſſion of the Idea. By this it is diſtinguiſhed from Refinement, which is—A ſtudied Advantage in the Manner, independent on an adequate motive in the Thought.

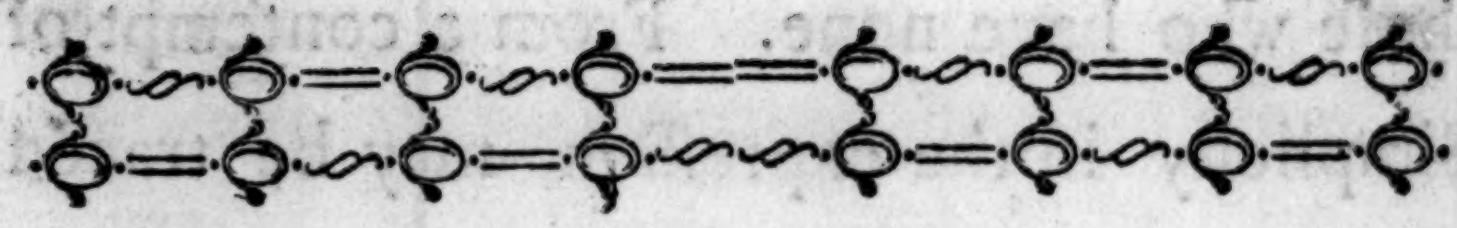
A ſuperior Genius may truſt to the influence of his feelings: the beauty of whatever kind it may be, will paſs into the Language. Hence the effuſions of Genius become the Laws of Compoſition.

They who cultivateelegance with no other aim than to do juſtice to the idea, will be deſervedly admired: but when, from obſerving the pleaſure this gives, they become too ſtudious to pleaſe, they are apt at times to fall into refinement. That which is but a Lapſe in Men of Parts, riſes into Deſign with

thoſe

thoſe who have none. From a contempt of Simplicity in the expreſſion, may be traced the ſeveral exceſſes of refinement; and the prevalence of ill-taſte in many branches of Compoſition.

Farther



FURTHER THOUGHTS

ON

MANNERS and LANGUAGE.

FROM good ſenſe, and a native benevolence of heart, ſprings a Conſciouſneſs of what is due to ourſelves, and others. This becomes, as Society improves, the juſt and only Standard of propriety and elegance in the Manners. But, as much the greater number of men are under no ſuch direction, Elegance with them, is for the moſt part artificial; and as ſuch muſt be ſubject to fluctuation and exceſs. Here we find it neceſſary

to

to fluctuation and Exceſs. Here we find it neceſſary to diſtinguiſh between true elegance, which is Taſte, and has its origin in Feeling; and the Artificial, which is Faſhion, and founded on Imitation. It is of the latter we ſpeak, in deciding on national Manners; and which is generally underſtood by the word Politeneſs.

If we conſult the hiſtory of Manners, we ſhall find that they are in a conſtant progreſſion from Rudeneſs towards Politeneſs, from politeneſs towards Refinement.

The ſtate of Manners in every Age and Nation is to be collected chiefly from their Dramatic Writings. This leads to conſider what ſtate of Manners is moſt favourable to the dramatic Character.

The fineſt pathetic feelings ſpring from a conflict between the ſimple Dictates of Nature, and the reſtraints ariſing from a reſpect for the laws of Propriety and Decorum. Now, it ſhould ſeem, that this Conflict muſt be at the higheſt, when the Manners emerging out of Rudeneſs are in their progreſs towards Politeneſs; for, Rudeneſs being under no reſtraints, the Paſſions muſt come to an immediate deciſion; And the finer gradations of the Pathos are loſt in the Violence of the Character. On the other hand, Politeneſs, taking place as a rule of Conduct, has a conſtant tendency to Refinement: And as the Aim of refinement, is, to ſuppreſs, or diſguiſe the emotions of paſſion, it muſt neceſſarily introduce an uniformity of Manners: hence it is evident, that an age of politeneſs cannot abound in dramatic Manners. Theſe obſervations are confirmed by experience: thus,

Ariſtotle

Ariſtotle tells us, that the early dramatic writers were, in the manners, greatly ſuperior to the Writers of his time, which was an age of Politeneſs. This will be confirmed, I believe on a compariſon of the age of Shakeſpear and Fletcher with the politer ages which have ſucceeded.

Manners are the conſtituents of Character; the modes by which we expreſs our ideas and ſentiments are, as well as the ſentiments themſelves, indications of the Manners.

Simple Manners employ a congenial Language. The bold Metaphor, or figurative ſpeech of the ſavage, is no exception; it is his idiom; the natural conſequence of the poverty of his Tongue, and the Vivacity of his Feelings: with him, Deſcription ſupplies the want of appropriated ſigns; Metaphors

are ſhort deſcriptions: we may obſerve a great deal of this in the efforts of Children to expreſs their conceptions. What a number of our Words in common uſe are the wildeſt metaphors, tamed into ſigns of the moſt familiar ideas.*

There is a great difference of opinions concerning the fitneſs offigurative language in the expreſſion of paſſion: this depends much on the nature of the Paſſion. It ſhould ſeem, in general, that Men acting under forcible impreſſions of any kind, have not time for preference. In this, the Conduct of the Greek Drama is admirable: the Poet ſoldom appears in the Dialogue; but, like a fire kept down

* For my Notions of figurative Language, which woud naturally find their place here, and, without which, this little eſſay muſt appear to diſadvantage, I take the liberty to refer the Reader to my—Remarks on the Beauties of Poetry.

down, burſts out in the Chorus. What then ſhall we do, who have no Chorus? Write like Shakeſpear, and laugh at the Critics.

Simple Language unites happily with an Elegance of Manners; the reaſon has been given—Elegance is nothing more than a cultivated Simplicity. But the union of refinements in the expreſſion with ſimple Manners is intolerable, becauſe the Manners are of one age, the Diction of another. The proofs of this are too frequent in dramatic Actions borrowed from antient ſtory; as in thoſe which have taken place in the early ſtages of our own.

It might be expected, that Romantic and fantaſtical Manners ſhould delight in language that had a tincture of their own extravagance:

but

it is not ſo; the ſimple Diction of the Orlando of Arioſto is a ſtriking proof of the contrary: the reaſon is this—there being no ſtandard in Nature for ſuch Manners, they can have no Language of their own: that therefore ſuits them beſt, which comes the neareſt to Nature; it gives them what they moſt want, ſome reſemblance of Truth.

This laſt obſervation leads me to examine, whence it is, that Simplicity ſhould be the favourite language of Humour. Many reaſons occur—it heightens Pleaſantry by an exterior of Gravity; it renders Irony exquiſite by an Air of Sincerity; and lends to Fiction the impreſſions of Truth.

There are moments in which Gulliver is to me a faithful Hiſtorian.

Addiſon

Addiſon's delight was in his curioſa felici-
tas; except where the Genius of Humour taught him to forget his Cares in an artleſs elegance, and undeſigning Simplicity. Coud it be expected that this ſhoud bring him under the cenſure of a Maſter Critic. But, *to deſcend to the language of converſation*, was to Johnſon a ſpecies de leze Majeſté.

Simplicity is not merely the proper language of Humour, it ſometimes becomes its pricipal Conſtituent: this was better underſtood by Swift than by any other Writer in his Walk. In his Genealogy of Faction, whom he makes to be the youngeſt Daughter of Liberty, he ſpeaks thus—" As it is often " the nature of Parents to grow moſt fond of " their yougeſt and diſagreeableſt Children, ſo " it happened with Liberty, who doated on " this Daughter to ſuch a Degree, that by

" her

" her good will ſhe would never ſuffer the " Girl to be out of her ſight. As* Miſs " Faction grew up, ſhe became ſo terma- " gant and froward, that there was no endu- " ring her any longer in Heaven. Jupiter " gave her warning to be gone."§ The ſimplicity in this paſſage creates the pleaſantry: but there is a degree of exaggeration in it, not common with Swift, and which ſeems to point to ſomething more than the ſubject profeſſes; it ſtrikes me as a pleaſant ridicule of the formal and elaborate genealogies, juſt at that time introduced by Addiſon. I am the more ready, perhaps, to give into this conjecture, as his allegories, and genealogies are the parts of Addiſon's Writings which pleaſe me

* Addiſon in his Deſcription of Humour, calls it this *Young Gentlemen*.

§ Whig Examiner.

me the leaſt. As to his Dreams and Viſions, in which he moſt delights. They are, at the beſt, but ingenious embaraſſments, involving * common-place truths in fine ſpun myſteries: whilſt the Reader ſits down to the humble office of reducing theſe conceits to their inſignificant origin.

Simplicity is ſo eſſential to Humour, that it forms the principal diſtinction between Humour and Wit: thus, if the pleaſantry ſhould ſpring from a ſurpriſe, or happineſs in the turn of the expreſſion, it is not Humour; it is Wit.

The points of difference between theſe two exertions of the fancy, are readily felt, but with difficulty explained: they are objects of taſte. We have much the ſame diffi-

* See the Firſt in the Collection. Spect. No. 3.

culty in explaining the nature of the difference between *bitter* and *ſweet*.

As my ſubject confines me to the conſideration of humour and wit ſo far only as they affect, or are affected by, the language; it reduces the notice I am to take of them within a narrow compaſs. Wit is, in many inſtances, a mixt addreſs to the underſtanding and the fancy: when it flutters, as often happens, between the language and the thought, it ſtrikes at intervals; and, according to the degrees of our apprehenſion, is conceived by parts: but Humour being a ſimple impreſſion, and wholly in the thought, takes place at once, and in the entire, or not at all.

Hence it follows, that Wit may be, in part explained; Humour, not: this proves that

that Humour is more an object of taſte; unleſs the Wit ſhoud be genuine, and entirely in the thought.

This obſervation points to the following conſequences—Humour, by its attachment to ſimplicity, tends to preſerve the purity of language. Wit, on the contrary, from the habit of playing as well with words, as with thoughts, has a manifeſt tendency to corrupt it.

In the inveſtigation of Wit, and of Humour, the Philoſopher loſes himſelf in the refinements of Analyſis; he lays his Priſm to the ſunbeam; but the colours eſcape.

Addiſon takes a ſhorter courſe; and gets rid of the difficulty, by throwing it into Allegory; after the manner, as he tells us, of

Plato*; it may be ſo: but the little ſatisfaction I receive from either of theſe methods, convinces me, that the ſimpleſt way, and the eaſieſt, is, at the ſame time, the beſt. Let us look only to that which preſides in the nature of the thing before us: in matters of taſte, the eſſentials of the objects are in their immediate impreſſions. My ſubject recalls me to points of eaſier management, and more within our reach.

When

* For example.

Falſhood was the Mother of Nonſenſe, who was brought to bed of a Son called Frenzy, who married one of the Daughters of Folly, commonly known by the name of Laughter, on whom he begat that monſtrous Infant, Falſe Humour.

Spect. No. 35, *Vol.* 1.

By what Law of Nature, Falſhood ſhoud beget Nonſenſe: Nonſenſe, Frenzy: or Frenzy, Falſe Humour, I do not know: but of this I am certain, that, by a privilege to diſpoſe of the moſt difficult ſubjects, *after this manner*, one might acquire a reputation for Wiſdom on very eaſy terms.

When treating of the ſublime or the beautiful, we diſtinguiſh between a beauty in the Thought, and that which is ſaid to be in the expreſſion; We have not, in general, a clear idea of the diſtinction; this appears evidently in that known, but narrow deſcription, which makes Wit, *in its enlarged ſenſe*, to conſiſt in—

Things often thought, but ne'er ſo well expreſs'd.

Improvements of the expreſſion will be found, in every remarkable inſtance, to be an improvement on the Thought: the thing is better expreſſed, becauſe better conceived. This brings the ſubject to its true point—a reciprocal happineſs in the thought and expreſſion—If this is not Wit, it is ſomething better.

All

All that falls ſhort of excellence in Language, lies in the degrees of the Poliſh; and depends much on the reigning taſte of the times, or fancy of the Reader. Conſummate beauty fills the conception, ſuperſedes opinion; and makes compariſon nugatory.

When a Tranſlator or Imitator taking advantage of the under-parts in his Original, riſes upon him in the Diction, he is not to be conſidered as entering the Liſts with his principal; but as a minor Genius contending with one of his own Claſs: it is no unuſual policy with theſe, to be moſt awake, when their Original nods.

The modernizers of our early Poets have not much to boaſt of. Improvements on the Childhood of language are the triumphs of Time; the advangtage is in the medium, not

in

in the execution. Diſcoveries in Aſtronomy, by the perfecting of the Glaſs, are no proofs of genius in the obſerver, unleſs, like Newton, he enlarges Hints into Syſtems; and finds in other worlds the copies of our own. Let the Improver on Chaucer out-wing him in flights of invention: all the reſt is but peeping through the Teleſcope.

On the choice of words depend the energy and beauty of the Diction: the fineſt feelings will ever make the happieſt choice. To what purpoſe, then, is a formal diſtinction made between the expreſſion and the Thought? To eſtabliſh a fallacy; to ſuggeſt, that there may be ſubſtitutes to Genius, and equivalent to Invention; to make tricks paſs for graces, and fopperies for elegance.

Far

Far be it from me to include ſuch a writer as Pope in the *latter part* of this cenſure. If he was, what Scaliger ſaid of Eraſmus, ex alieno ingenio Poeta, he is yet greatly diſtinguiſhed from the ordinary Spirits of this Claſs, by a talent for improving on the thought he borrows; to a degree of beauty, indeed, that at times creates a doubt, whether it ſhoud not be conſidered as a mode of Invention.

It has been obſerved, that, in perfect Simplicity, the Language is merely what the Thought makes it. That, Elegance implies a Choice; but ſuch, as that the thought and the expreſſion ſhall appear to be *congenial*. From theſe two principles reſults a third—That the ſound ſhall be in a juſt proportion to the ſenſe.

Though

Though this Principle is ſeldom noticed, except in the groſs abuſe of it, it is yet perpetually operative; takes place more or leſs in every impreſſion; and, according to its being obſerved or neglected, governs our Liking or Diſliking, in the moment, in a greater degree than we are aware of. I have been led to this laſt reflection, by obſerving, that I ſoon grow wearied with the reading of what is called Fine writing.

The encroachments of Affectation, in its ſeveral modes, mark the taſte of the age in which they prevail: the preſent is diſtinguiſhed by a paſſion for rounded periods, and a ſounding elocution. Hence, that redundance of epithets, by which the Diction is unnerved, the force of the principal idea being loſt in the futility of its acceſſories. Hooker, Hobbs, and the beſt of our early Claſſics,

had no conception of waſting Epithets on Subſtantives which coud do without them.

Can it be, notwithſtanding this œconomy of ſounds, that we ſhould prefer the Cadence in the paſſages borrowed from Hooker to the moſt elaborate modulation of our modern compoſers? Whence is this? That which is but melody, in the latter, is, in the former, Harmony; it ſprings from the ſentiment; it is a part of the Diction—" They ſaw, that to " live by one Man's will, became the cauſe of " all Mens miſery."—That Fall was happy: Muſic does not know an accord more exquiſite.

But epithets, we are told, are the colouring of Language; in virtue, I preſume, of their being *laid on*. Is not this to deal rather hardly by the Verb and Subſtantive? Be this

as

as it may; colouring is ſtill but a part of Painting, ſubordinate to correctneſs and Simplicity in the Drawing: in any caſe, Exceſs is not beauty; and the colours ſhoud be chaſte which are to imitate Nature.—To return to our ſounds—In a copious Language, and ſuch ours certainly is, the Word is ill choſen that is not adequate to its idea; where it is, to repeat what it implies is the worſt of expletives: yet theſe are the leading notes in our muſical periods—" Every man, that " has undertaken to inſtruct others, can tell " what ſlow advances he has been able to " make, and how much patience it requires " to recall *vagrant* inattention, to ſtimulate " *ſluggiſh* indifference, and to rectify *abſurd* " miſapprehenſion."*

 This

* Johnſon's Life of Milton.

This *tripartite* Movement, conſidered merely as ſuch, is one of the Tricks of compoſition: yet it is not ungraceful, when it grows with the ſubject, becomes an accord, and is ſupported by a reſponſive gradation in the idea.

Sometimes we are let down through a ſequence of ſynonims, dying away, in the ſenſe, like the iterations of an echo, in the ſound—"This practice ſaves them trouble in "marſhalling their words, and arranging a pe-"riod: but though it may leave their mean-"ing intelligible, yet it renders that mean-"ing much leſs *perſpicuous*, *determined*, and "*preciſe*, than it might otherwiſe have been."* If a a *Trio* was neceſſary, the order ſhould have been inverted.

This

* Blair's Lectures on Rhetoric.

This mode, with its Variations, is of Italian origin; it was much the delight of Guicciardini, ſuch fooleries excepted, a grave Hiſtorian, and a ſenſible Writer—The experienced Reader woud know the author of the following period, though I had not named him.—" Ed è forſe tanto piu peſtifera la ſua Tirannide, quanto e piu pericoloſa l'ignoranza, perchè non ha nè *peſo*, nè *miſura*, ne *lagge*, che la malignita, che pur fi regge con qualche *regola*, con qualche *freno*, con qualche *termine*."

To riſe in ſound and ſubſide in ſenſe, is a ſpecies of refinement hardly worth the cultivation.

To regret the baniſhment of ſimplicity from our faſhionable Writings, is in fact, to lament a decay of Genius. We may apply to their union, what the Poet has expreſſed with more taſte than erudition— And

And, whereſoe'er they went, like Juno's ſwans,
Still they went coupled and inſeperable.

I can no in way better ſerve the cauſe of Simplicity, the object I have had all along in view, than by recommending to my Reader a little piece of Hookers, entitled—A Remedy againſt ſorrow and Fear. It is a lovely ſpecimen of affecting and genuine eloquence; an eloquence, which, *Nature herſelf muſt needs have taught.**

It is a fault which will be readily pardoned in our Author, that he defeats the purpoſe of his own Remedy, by exciting the Paſſions which he profeſſes to cure.

ESSAY

* For beauty of ſtyle, in every kind, read his ſermon on the certainty and perpetuity of Faith in the Elect—After having read this, you will perhaps doubt with me, whether we have not loſt more than we have gained by the preciſion and Poliſh of later times.

ESSAY

ON

PARTY-WRITING,

PUBLISHED in one of the

WEEKLY PAPERS, in 1763.

An Æra diſtinguiſhed by the Spirit with which, this Species of Writing was conducted: a ſpirit not unhappily cultivated at this preſent time, and which *it is hoped* the following Eſſay may contribute to preſerve.

Hæ tibi erunt Artes—

HAPPY are the times, ſays an antient Author, in which we may think what we pleaſe, and ſpeak what we think—If ſo, we may juſtly boaſt that we live in an age in which political felicity hath been brought to its higheſt perfection. I know, that ſome Critics conſider the words above quoted as ſubject to certain reſtrictions of decency and decorum; but, with ſubmiſſion, the deſign here, is not, to propoſe a Rule of Prudence, but, a Teſt of Liberty; and I think it next to a demonſtration, that the Virtue of this Teſt muſt riſe in proportion to the force of its exertion: when, therefore, our Party-Writers vindicate wickedneſs, defame worth, aſſert falſhoods, or deny truths, we muſt not look on theſe things in a moral,

but, a political light: we are not to conſider theſe gentlemen as void of all ideas of right and wrong, but as generous Patriots, who ſacrifice every appearance of Virtue to the public happineſs, and are contented to ſit down with diſgrace to themſelves, that they may procure to their Countrymen the fulleſt aſſurance of Freedom.

Having thus far eſtabliſhed the Theory of the art under conſideration, I ſhall endeavour to forward and encourage the Practice: to this end, I ſhall throw together ſome general Rules, deduced from the nature of Polemic eloquence, and confirmed by the ſucceſs of the greateſt Maſters in this Art.

The method I propoſe to obſerve, is that of the celebrated Jean Jacques Rouſſeau: I ſhall conſider myſelf as the Tutor; the Pub-

lick

lick as my Pupil; and having previouſly ſuppoſed in my Emilius a reaſonable proviſion of that Barbarie Angloiſe, which the ſaid Rouſſeau hath, with no leſs juſtice than politeneſs, attributed to the whole nation, I ſhall proceed without further preface to the explanation of my ſyſtem.

The firſt Rule, and that on which all the others depend, is this—You muſt not conſider Right and Wrong, Truth and Falſhood, as things really and eſſentially differing in themſelves, but embrace or reject them merely as they favour or obſtruct your principal object. I am ſenſible, that you may be a little aukward in this at firſt; not, from any ſcruples ariſing from your own feelings, for I ſuppoſe you ſuperior to ſuch; but, from an apprehenſion of the diſgrace which ſometimes attends the detection of injuſtice, with regard

to perſons; or, of falſhood with reſpect to things: but remember, that the great point in Party-writing is to gain time, and to ſerve the immediate purpoſe; if this be obtained, let the conſequence ſhift for itſelf; and take my word for it, that, ſhoud the worſt happen, there will be more who will admire you for your addreſs, then cenſure you for the impoſition; for, it is the nature of men to be delighted with tricks and deceit, provided they are not themſelves the principal ſufferers.

R. 2d. If, accidentally, a truth, in conteſt, ſhoud be on your ſide of the queſtion, there are two ways of managing it—1ſt. to inſult your Antagoniſt; to glory and triumph in your ſuperiority. The ſecond is more delicate; for, as it is the nature of truth to evince itſelf, you may be contented with a fine and ingenuous inſinuation.

tion of your advantage; this will beget a good opinion of your caution and modesty; and will be of infinite service, when you come to, what will often happen, the necessity of asserting a falshood—

R. 3d. In this you must be bold, peremptory, and over-bearing: if you hesitate in a Lie, you are lost. Recollect, that on the ignorant, and it is with those you have mostly to do, Impudence ever passes for a mark of sincerity; and even with the wiser sort, Confidence is every where met half way, while Modesty is received like a poor Relation.

It is not my way, to give myself credit for things which do not belong to me; I therefore acknowledge that I have borrowed the first hint of the maxim here advanced from

Mr.

Mr. Thomas Hobbs of Malmſbury; which I the better remember from the having been mightily taken with an uncommon beauty in the Paſſage, namely, that it is itſelf an example of the thing it woud prove—"Im-"pudence in Democritical aſſemblies does "almoſt all that is done; 'tis the Goddeſs of "Rhetoric, and carries proof with it: for what "ordinary man will not from ſo great bold-"neſs of affirmation conclude, there is great "probability in the thing affirmed."

R. 4th. Shoud a truth make ſtrongly againſt you, you muſt not directly contradict it; but endeavour to explain away its nature: to this end, you muſt give much into forced Metaphors, or vague compariſons; every compariſon, like circles from the fall of a peble into water, ſtill widening from its center. But, ſhoud the poverty of your imagination confine

confine you to the uſe of ſimple terms, take care that they be of a looſe and uncertain ſignification; let your words, like the feathers of a pigeons neck, be of all colours, and therefore of no one. Arguments thus compoſed are of ſo exquiſite a kind, that I think it proper to diſtinguiſh them by a particular name; we may therefore call them Cangeantes, or Changeables, after thoſe Italian ſilks, which vary their ſhades with the different points of view.

R. 5th. With reſpect to inconſiſtencies, or Contradictions, though they cannot be ſupported by argument, they may be eluded by pleaſantry: for inſtance, ſhoud you have advanced that America was conquered in Germany, and be preſſed by the abſurdity of the propoſition, you may dryly put a queſtion—Is not a man who loſes the ſight of one eye ſuppoſed to ſee better with the other?

This

This is miſerable reaſoning, I confeſs; but tho' it cannot produce conviction, it may raiſe a laugh; and your only way of eſcaping out of a fooliſh dilemma, is, by an impertinent jeſt: Let thoſe who can diſtinguiſh betwen the *riſible* and the *ridiculous* call you to an account.

I ſhall now proceed to give you ſome directions as to your conduct with reſpect to Perſons: and here I muſt obſerve to you, in general, that you muſt meddle as little as poſſible with Panegyric.—1ſt. becauſe it is a topic unpleaſing in itſelf, as moſt men are hurt by the conſequent reflections on their own littleneſs. 2ndly. As the courſe of your ideas, from the Rules juſt propoſed, muſt run in a quite different channel, you can therefore have no dependance on thoſe tender and delicate feelings, which alone can ſympathiſe with, or

do

do juſtice to Virtue : for this reaſon, you muſt turn the full flow of your ſpirits to ſatyre and Defamation ; and exalt your friends by depreſſing their enemies. The uſe that may be made of perſonal diſadvantages is too obvious to be inſiſted on : a hint or two will ſuffice—thus, you may very well inſinuate, that a Man cannot have an upright Heart, who has a ſtoop in his ſhoulders ; or be well inclined to his Country, if he turn in his toes. This is natural and Simple. But, the maſterſtrokes conſiſt in converting advantages into Diſgraces, and in making thoſe things indications of wickedneſs or weakneſs which Nature ſeems to have intended for marks of Diſtinction—thus, ſhoud the Man whom you woud diſcredit, be comely in his perſon, and graceful in his carriage, you may ſuggeſt, that he owes his advancement to theſe qualities,

hence, by an eaſy gradation, you have a Right to ſuppoſe, that, truſting intirely to theſe merits, he cannot be poſſeſſed of any other :* to ſupport this inference, and it certainly wants it, you muſt ſearch into ancient and modern hiſtory for every example which may be a caſe in point: And as your parallels may not always be ſtrictly juſt, you muſt make up by number what they want in quality. Is it not a firſt principle in Bills of Attainder, that a number of May-bes amount to a Muſt-be? Truſt me, this and more will go down with the Public; for you may extend to the whole, what the Sage of Malmſbury has affirmed of a part, the City of London, *that it has a great Belly, but no Palate.*

If

*See the ſtrictures of the Time on the Character and adminiſtration of Lord Bute.

If you can in this manner transform good or ill qualities into what ſhape you pleaſe, you have an unlimited power over things in their nature indifferent. Thus, ſhoud the obnoxious Perſon have been born in any one of the extremities of the kingdom, in the North, for inſtance, you have nothing to do but draw a line, the farther North the better, and then appeal to your countrymen, whether any Man from one ſide of that Line can properly have influence or authority on the other: the *Partiality* in this proceeding is nothing to the purpoſe; ſince you are ſure of being ſupported by all thoſe who can claim any advantage from their *Meridionality*.

Thus far, O my Pupil, have I led you by the hand; you can now walk alone; enter boldly on your progreſs; whilſt I, your

Rouſſeau,

Rouſſeau, your Tutor, your Friend, truſting to the infallibility of my principles, obſerve in ſilent pleaſure the firmneſs of your ſteps, and triumph in the Utility of my political ſtudies.

ON

On a RED BREAST,
Worked in Embroidery by a Lady.

HE lives, he's almoſt on the wing
To meet his abſent wife*
Or, is it that he means to ſing
The Hand that gave him life.

On ſending the above to an ingenious Friend,
the following was returned—

'Tis life: he's almoſt on the wing
To meet his abſent mate;
Or, means he to the Fair to ſing,
Who thus coud life create.

In preſenting this improvement to my Reader
I do but imitate the candor that propoſed
it to me —

Non ita certandi cupidus, quam propter amorem.

* Uxorem—Pliny.

BRITISH MUSEUM

HYMN

TO

HEALTH.

THERE is among the fragments of the Greek poets a ſhort hymn to Health, in which her power of exalting the happineſs of life, of heightening the gifts of fortune, and adding enjoyment to poſſeſſion, is inculcated with ſo much force and beauty, that no one, at leaſt no one who has ever languiſhed under the diſcomforts and infirmities of a lingering diſeaſe, can read it without feeling the images dance in his heart, and adding from his own experience new vigour to the wiſh, and from his own imagination, *new colours to the picture.*

RAMBLER, Vol. II. No. 48.

Ὑγίεια πρεσβίσα Μακάρων,
Μετὰ σῦ ναίοιμι
Τὸ λειπόμενον βιοτᾶς.
Σὺ δέ μοι πρόφρων σύνοικος ἔιης.
Ἐι γάρ τις ἢ πλῦτυ χάρις ἢ τεκέων,
Τᾶς ἐυδαίμονός τ᾽ ἀνθρώποις
Βασιληίδος ἀρχᾶς, ἢ πόθων,
Ὀὺς κρυφίοις Ἀφροδίτης ἄρκυσιν θηρεύομεν,
Ἢ ἔι τις ἄλλα θεόθεν ἀνθρωποις τέρψις,
Ἢ πόνων ἀμπνοὰ πέφανται·
Μετὰ σεῖο᾽ μάκαιρα Ὑγίεια,
Τεθηλε πάντα, καὶ λάμπει χαρίτων ἔαρ·
Σέθεν δὲ χωρὶς, οὐδεὶς ἐυδαίμων πέλει.

FOR this Hymn, ſuch as it is, we are indebted to the induſtry of Athenæus, a Complier, who had the Gift of remembering all that others forgot. How far this poem may be entitled to the praiſe beſtowed upon it by Johnſon, the Engliſh Reader will be enabled to judge from the following tranſlation: ſhoud it ſet the images the Doctor ſpeaks of a *dancing in his heart*, he muſt be of a livelier complexion than I am.

" Health, *moſt venerable* of the Powers of Heaven! with
" thee may the remaining part of my life be ſpent; nor do
" thou refuſe to cohabit with me. For whatever is of
" *beauty or of pleaſure* in Wealth, in *Deſcendants*, in ſove-
" reign Command, the higheſt *ſummit* of human enjoyment;
" or in thoſe objects of Deſire which we *endeavour* to chace
" into the toils of Love; whatever Delight, or whatever
" Solace is afforded by the Celeſtials for the relief of the
" fatigues of Man; in thy preſence, thou Parent of hap-
" pineſs, *Joys ſpread out* and flouriſh; in thy preſence
" blooms the Spring of Pleaſure, and without thee no
" man is bleſt.

RAMBLER, No. 48.

Πρεοβιςα μακαρων——*Moſt bleſt among the bleſſed.*—Let it be a pre-eminence of any kind to the excluſion of —*Moſt venerable*, ill ſuiting a Goddeſs, who claims with Venus ſuch an Addreſs as this—

——————Hominum Divumque Voluptas,
Alma————

——————Delight of Heav'n and Earth,
Lovelieſt——————

Had Johnſon united to his powerful underſtanding and extenſive Erudition, a true Taſte, he had been the Ariſtotle of the moderns. Nature has drawn a broad Line between taſte and judgment; and ſeems to delight in beſtowing theſe advantages with a capricious hand—ſævo cum joco—Did not Locke prefer Blackmore to Milton; and was not Florus, the greateſt Coxcomb among Writers, the favourite with Monteſquieu?

The images, or rather, the circumſtances in the Poem before us are crowded on one another without taſte or diſtinction; ſome unneceſſarily repeated, others obſcurely expreſſed. Why then, it will be aſked, have you choſen it for the object of your imitation? I anſwer the Out-line pleaſed me though the Finiſhing did not: in ſhort I thought I coud improve it.

HYMN TO HEALTH.

FIRST-BORN of Heaven, for without thee,
Bleſs'd Health, the Gods themſelves woud be
Oppreſs'd by immortality.
Come then thou beſt of bleſſings come,
And make my humble roof thy home;
Propitious come, and ſhed a ray
Of gladneſs on my ſetting Day.
For if there be in wealth a charm,
If joys the Parent's boſom warm,
Whate'er the good, to thee 'tis giv'n
To perfect every boon of Heav'n.
If Diadems the fancy pleaſe,
Thy hand muſt make them ſit with eaſe:
Loſt without thee were Cupid's wiles,
And Venus owes thee half her ſmiles.
Whate'er we hope, whate'er endure,
Thou giv'ſt th' enjoyment, or the cure;
Where'er thou ſpread'ſt thy balmy wing,
Ills vaniſh, blooming pleaſures ſpring;
All wiſhes meet in thee alone,
For Happineſs and Health are one.

Miſs A. to *Miſs D.*

HOW I pity the Vulgar, ſhut out from the *Ton*,
Who can write and converſe in no tongue but their own;
By the *Ton*, I mean thoſe, who, *comme vous et moi*,
Ont un gout decidé pour le Je ne ſcai quoi:
Cet objet fuijant, cette delicateſſe,
Which our barbarous language wants th'art to expreſs:
Our Language, I hate it, admits no ſuſpence,
Sans detour, et ſans grace, goes direct to the Senſe;
But the French, *au contraire*, is ſo happily wrought,
That we're charm'd with the Phraſe, while we doubt of the Thought:
I have read, and it well may be ſo, that we meet
In each Language the ſtamp of the national wit
So that Gallic, or Gothic, to follow this plan,
Will apply juſt alike to the phraſe and the man.
It is pleaſant enough—Did I ſay? 'tis divine
To ſee John in his Airs, when he wiſhes to ſhine;
He advances, he bows—how he points out a leg,
With his head as erect as if fix'd on a peg;
Now the Compliment—O ſo embarraſs'd, ſo queer,
Whilſt he doubts how to praiſe, 'thas th'effect of a ſneer.

Not ſo—*le Galant elevé a Paris*
De bon air, degagé, par les Graces conduit
He approaches, ſecure in the power to pleaſe,
All he ſays, all he does, ſays and does with ſuch eaſe,
Though perhaps he thinks more of himſelf than of you,
His expreſſion's ſo neat, and the manner ſo new,
That your heart, quite content with the joy it receives,
Eſt d'accord he ſhould ſhare in the pleaſure he gives.
But, *le bon ſens Anglois* is diſtinctive—what ſtuff!
On ſe joüe poliment de l' eſprit philoſophe ;
They who grant it to us know 'tis nothing but flegm,
And are very well pleas'd we deny it to them.
Of th' extremes, I declare for a French *Etourdi*,
Il eſt fou, dira ton—Il m' amuſe—ſuffit ;
What a ſpirited Rattle! *il eſt toujours dans l' air*,
Tis the flight of a ſwallow, up, down, here and there,
Now he ſkims o'er the ſurface, now dips at a fly,
Now he wings him aloft, and is loſt in the ſky.
To conclude, for I ſee we ſhall never have done,
Should I ſuffer my Muſe at her pleaſure to run—
—*Mais, helas, ma chere D*, I've a thing to diſcloſe,
Though I dote on this language, can ſpeak it, compoſe,
Yet I never coud get the right twang thro' the noſe.
In the hope that at laſt I may bring this to paſs,
Pour l' amour du francois ſouffre que Je t'embraſſe.

POSTSCRIPT.

POSTSCRIPT.

LET me beg you to quit, in your anſwer to mine,
Our heroic, of ſyllables ten to a line.
For, the French, as you know, employ twelve—Do but try,
And you'll find that you'll write them as freely as I.
What will pleaſe you, this Verſe comes as eaſy as proſe;
And the thought of itſelf finds a chime in the cloſe,
And 'tis much to my taſte that the Rhyme ſhoud appear
The reſult of the ſenſe, not, the choice of the Ear—
But, however you write, or whatever you do,
Be aſſured my ſweet Friend, *que Je ſuis toute á vous.*

BRITISH MUSEUM

STRICTURES

ON

FLORUS.

I Have been called to account for having ſaid that Florus was a coxcomb; and challenged in form to make good my aſſertion. I have no patience with a writer, whoſe aim throughout is to draw the attention of his Reader to himſelf, not to his ſubject—Fy de l'eloquence, ſays the ſenſible Montaigne, qui nous laiſſe envie de ſoi, non des choſes—It will be objected, that this is the caſe, more or leſs, with every Writer who values himſelf on his ſtyle; true, *more* or *leſs*; but it is the degree and the manner that make the coxcomb.

When an author lays the foundation of his Work in a conceit, he gives early notice of what is to follow.

Si quis Populum Romanum quaſi hominem conſideret, totamque ejus ætatem percenſeat, ut cœperit, atque adoleverit,

ut quaſi ad quendam juventæ florem pervenerit, ut poſtea velut conſenuerit, quatuor gradus, proceſſuſque ejus inveniet. Prima ætas ſub Regibus fuit, prope ducentos quinquaginta per annos, quibus circum ipſam matrem ſuam cum finitimis luctatus eſt. Hæc erit ejus Infantia. Sequens à Bruto, Collatino que Conſulibus in Appium Claudium, Quinctum Fulvium Conſules, ducentos annos patet: quibus Italiam ſubegit. Hoc fuit tempus viris armiſque incitatiſſimum: ideo quis adoleſcentiam dixerit. De hinc ad Cæſarem Auguſtum ducenti quinquaginta anni, quibus totum orbem pacavit. Hic jam ipſa Juventa imperii et quaſi quædam robuſta maturitas, a Cæſare Auguſto in ſæculum noſtrum haud multo minus anni ducenti: quibus inertia Cæſarum quaſi conſenuit atque decoxit.

Næ iſte magno conatu magnas nugas dixerit.

The religious and military inſtitutions of the Romans were the nerves of their government, and the origin of their greatneſs: theſe took place under the ſecond and third of their Kings: the greateſt extenſion of the Empire, to the age of our Hiſtorian, was under Trajan, ſo that this fantaſtical Perſonage was moſt wiſe in the cradle, and moſt vigorous in old age. If the perſonification be transferred from the ſtate of the republic to the national character of the People, their true greatneſs, the diſtinction between the Adoleſcen-

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tia

tia and Juventa, their Boy-hood and Man-hood, will be found equally unhappy. The Virtues of the Romans were as *full grown* in their war with Pyrrhus, as in that with Hannibal: our Author admits it—

Hoc fuit tempus *Viris* armiſque incitatiſſimum, *ideo* quis *Adoleſcentiam* dixerit.

Good—Florus was too much of a Gentleman to give into the pedantry of Logic: however, was it not carrying matters a little too far, to make the premiſes and the inference overſet each other.

On the burning of Rome by the Gauls.

Agere gratias Diis immortalibus, ipſo tantæ cladis nomine libet. Paſtorum caſas ignis ille, et *flamma* paupertatem Romuli *abſcondit*.

A ſingular Benefaction! to burn the houſe over my head, that I may be under the neceſſity of building a better—But he has not done with it yet.

Incendium illud quid egit aliud, niſi ut deſtinata hominum ac Deorum domicilio Civitas, non deleta nec obruta, ſed expiata potius, ſed luſtrata videatur.

Courage,

Courage, Florus, the fire ſhall be any thing you pleaſe, after having made it a feu de joye—Yet, that Poverty ſhoud be a crime, to ſtand in need of expiation, is new in morals: it may be the choice of innocence, or the reſult of integrity; in either caſe, the worſt that can be ſaid of it, is, that it is a ſhabby ſort of virtue.

In a certain battle, Caſtor and Pollux had been ſeen fighting on the ſide of the Romans.

Itaque et Imperator veneratus eſt, pactuſque victoriam templa promiſit: et reddidit quaſi commilitonibus Deis ſtipendium.

That the General ſhoud worſhip and affront his Gods, in a breath, ſeems rather inconſiſtent with the ſimplicity of thoſe times: add to this, that the Brothers were too well verſed in military etiquette to accept of pay, when they were but Volunteers: ſo far from it, they did not ſo much as wait to be thanked.

Bellum Gallicum—ea certa fuit vis calamitatis, ut in experimentum illatam putem divinitus, ſcire volentibus immortalibus Diis, an Romana virtus imperium orbis mereretur.

Inſtead of riſking an experiment, which *for aught they knew*, might prove fatal to the Party they favored, the immortal Gods had done better to have conſidered, that, with a little patience on their part, the Thing they ſo much deſired to know, muſt, in due time diſcover itſelf. What a paſſion this Heathen had for drawing his Gods into ſcrapes. I much ſuſpect that he played them falſe: it is well known, that his *Couſin Seneca correſponded with St. Paul.

On the perpetual Wars of the Romans.

Deo quodam aſſidue incitante, ne rubiginem arma ſentirent.

Epicurus made his Deities a ſet of idlers. Florus was not of his ſect: he never leaves his Gods a moment to themſelves: he has them always at his elbow, and aſſigns them their ſeveral occupations, from the Commander in chief, to the Drill Serjeant.

Romana Caſſis prompta, levis, expedita, et quodam genere caſtrenſis, ad ſimilitudinem pugnee equeſtris, ſic remis, quaſi habenis agebatur, et in hos vel in illos mobilia roſtra,

* Annæus Florus—ex ipſa Senecarum gente—

Lipſius

Speciem viventium præferebant.

2 ——————claſſique immittit habenas.

With what an unhappy diligence has our author realized an ill fancied metaphor! in a rapid ſucceſſion of thoughts, the fineſt imagination may ſnatch a falſe one: but a ſtudied frivolity, a pains-taking Coxcomb is beyond all ſufferance.

Of the Battle of Trebia.

Tunc callidiſſimi hoſtes frigidum et nivalem nacti diem, quum ſe ignibus prius, oleoque foviſſent, *horribile dictu*, homines a meridie, et ſole venientes, noſtra nos hieme vicerunt.

Livy ſtruck out the apology, but miſſed the conceit; Florus often comes upon him in this way: in the *horribile dictu*, of this paſſage, we have the origin of the Spavento of the Italians: a figure of ſpeech which our author has ever at hand, when he wiſhes to ſwell a trifle into a wonder. He has many of theſe devices; flouriſhes, to pre-engage the attention of his Reader;

or,

or tricks of ſelf applauſe, like the Saute Marquis of Molieres Petit Maitre.

Iſtri quum Manlii caſtra cepiſſent, opimæque prædæ incubarent, epulantes ac ludibundos plenoſque ac ubi eſſent præ poculis neſcientes, Appius Pulcher invadit. Sic cumſanguine et ſpiritu male partam victoriam *revomuere*.

This is not the uſual ſtyle of our Author: his images, to do them juſtice, are rather finical, than filthy.

A Roman officer, to avoid falling alive into the hands of the enemy, killed himſelf.

Ne in poteſtatem veniret a gladio ſuo *impetravit*.

A favour never denied, when the ſuiter will have it ſo.

Of the Battle of Actium.

Nobis quadringentæ amplius naves: ducentæ non minus hoſtium: ſed numerum magnitudo penſabat; quippe a ſenis in novenos remorum ordinibus: ad hoc turribus, atque tabulatis elevatæ, caſtellorum et urbium ſpecie, non ſine *gemitu* maris et *labore* ventorum ferebantur.

It is not in ſtyle that the ſea ſhould groan, in Proſe: As to the winds, if the labour was too much for them, they

might have left it to the rowers, who had nothing elſe to do.

Bellum Cæſaris et Pompeii—non recte tantum civile dicatur, ac ne ſociale quidem, ſed nec externum, ſed potius commune quoddam ex omnibus, et pluſquam bellum.

How this ſhoud be a deſcription of war, I know not; but it will ſerve as a Model for the deſcription of a Pudden—It is not a Raiſin, it is not a ſuet, it is not a flour—pudden; ſed potius commune quoddam ex omnibus. I ſtop ſhort at the circumſtance of the pluſquam bellum, becauſe the nature of my ſubject is ſo eaſily underſtood, that I ſhoud never make it any thing *more* than a pudden.

On the progreſs of the Roman Arms in Spain.

Peragrato Victor Oceani littore, non prius ſigna convertit quam cadentem in maria ſolem obrutumque aquis ignem non ſine ſacrilegio quodam metu et horrore deprehendit.

This ignorance had not reached to the age of our Hiſtorian: he adopted the abſurdity, for the ſake of the wonder; it was his paſſion. But it may be that I wrong him, and accuſe him of knowledge to which he was a ſtranger. His admirers have the alternative before them.

Sic citerior Hiſpania recepta eſt; nec ulterior moram fecit. Quid enim una poſt quinque legiones.

Not much—the odds, were too great, of five to one—A pleaſant way, this, of writing hiſtory.

Nam quum diu æquo marte contenderent, juſſuque Pompeii fuſus a cornu erupiſſet equitatus, repente hinc ſigno dato, Germanorum cohortes tantum in effuſos equites fecere impetum, *ut illi iſſe, pedites, hi venire in equis viderentur.*

That the Cavalry ſeemed to be infantry, and the infantry to be cavalry—A notable deſcription of a battle, and, to mend the matter, of the battle of Pharſalia. In this inſtance, as throughout his work, the brevity of this writer conſiſts in the omiſſion of parts neceſſary to the underſtanding of the whole.

Of

Of the Roman Invaſion of Aſia.

Ad hoc cœleſtes minæ territabant, quum humore continuo Cumanus Apollo ſudaret. *Sed hic* faventis Aſiæ ſuæ numinis *timor erat.*

Florus is rather pert with the God of wit. I do not wonder, that they were not on terms.

Et Mithradates quidem illa nocte debellatus eſt; nihil enim poſtea valuit, quanquam omnia expertus, more anguium, qui obtrito capite, poſtremum cauda minantur.

Alas, Mithridates! thoſe noble efforts of an expiring greatneſs, a cataſtrophe that rivals the death of Cato, deſerved not to be diſgraced by ſuch a compariſon. Yet, it was not Malice, it is his way; his ſimiles do not illuſtrate, they annihilate his ſubject; he ſurpriſes, not by exalting, but playing tricks with our conceptions.

Here I cloſe my charge, depending not ſo much on the number as quality of the proofs. There is a ſomething in the nature of affectation, which lays open the character at the firſt view, and makes a ſin-

gle

gle impreſſion equivalent to a ſeries. The multiplication of proofs, is but throwing the Coxcomb into different attitudes: We have had enough of theſe. Yet, a word or two more, by way of farewell.

As the place of our Author's birth, notwithſtanding its importance, has not yet been aſcertained, it is open to conjecture: it is ſuppoſed by ſome, that he was a Spaniard,—Why paſs the Pyranees. If to be *ſerious on trifles*, and *trifling on what is ſerious*, be the characteriſtic of any *one*, I ſhould not ſcruple to aſſign that *Country* to Florus. The admired Brevity of this writer is in him, as in others who moſt affect this diſtinction, a Manner: it is not an adequate conciſeneſs preſcribed by the ſubject, it is a forced abbreviation impoſed on the ſubject. As to his little jewels of ſentences, ſententiarum gemmulæ, as Lipſius fondly calls them, they are abſolute *Clinquant:* nay, what is the entire work, but a leaf of tinſel on the tiſſue of Livy? Blow it away; it ſerves but to hide what cannot be adorned.

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SOME REASONS

FOR THINKING, THAT THE

GREEK LANGUAGE

WAS BORROWED FROM THE

CHINESE:

IN NOTES

ON

THE GRAMMATICA SINICA

OF

Monſ. FOURMONT.

DELECTANT, FATEOR, INVENTÆ ORIGINATIONES.

I AM REALLY SO FAR GONE, AS TO TAKE PLEASURE IN REVERIES OF THIS KIND. POPE.

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PREFACE.

THE ſplendor of the Greek language compared with the poverty of the Chineſe; the diſtance of the countries from each other; and the ſilence of Hiſtory concerning any communication between them; will be early objections, in the minds of my readers, to the following hypotheſis.

The firſt of theſe is eaſily diſmiſſed; the greateſt things muſt have ſmall beginnings; Hercules, as well as Hylas, was rocked in a cradle.

As to the reſt—What do we know of the migrations and intercourſe of men, previous to the

commencement of the Greek annals; an era of yeſterday, when we reflect on the probable age of the world?

Who were the Pelaſgi, and whence? Aſiatics, moſt certainly; and this is all that we know of their origin: a circumſtance which makes it probable that they came from the moſt diſtant parts of Aſia.

The Egyptians and Indians worſhipped a cow: they diſtinguiſhed the ſigns of the Zodiac by the figures of the ſame animals: they had many other points of agreement. Are we to call in queſtion the facts, becauſe we have no records of the commerce that produced them?

Our firſt hiſtorians were Greeks, remarkable for their inattention to the origin of things; or, which is the ſame thing, for the vanity of aſſuming all inventions to themſelves. Had they known and acknowledged the hiſtory of Moſes, they would have ſet up the Greek, at its higheſt refinement, for the language of Adam: ſo ignorant or ſo careleſs were they in this matter, that they knew not the roots of their own tongue: thoſe roots were not natives; and no

wonder

wonder they ſhould overlook them in the derivatives and beauties of their own creation.

Lipſius diſcovered, not many years ago, a ſtriking affinity between the old Perſic and the German language. The learned were amazed —The wonder is, that it was not diſcovered much ſooner. There is not ſo great a difference in languages as is generally thought: the caſe is, the difference is on the ſurface; the agreement, like Truth, is at the bottom of the well.*

Bochart has given us a journal of the travels of the Hebrew, far exceeding what I attribute in this way to the Chineſe. After all, what is diſtance on ſuch a ſpot as this earth of ours! that which an individual may go round in little more than twelve months, might not colonies have compaſſed in the ſucceſſion of ages?

In cultivated life ſocieties are ſtationary; they grow fond and proud of their own improvements: in an unimproved ſtate mankind

* *Vide Lipſii Epiſt. ad Belgas.*

are wanderers; the ſhepherd and hunter are, what the philoſopher affects to be, citizens of the world. Happily, the era is within record, at which our parents came down from the rocks of the North; and their language is now hiſſing on the banks of the Ganges. The ſpirit of trade has renewed our earlieſt habits, and brought us round to that Eaſt, from whence we ſet out.

I now come to what would have anſwered my purpoſe at the beginning, could I have hoped to obtain it without conditions: I mean, to requeſt of the reader, that he would take up my eſſay in a ſpirit of candor; and hear what I have to ſay, without prejudice or affection.

REASONS,

REASONS, &c.

ON entering into the ſubject before us, it may not be amiſs to caſt our eye on a ſketch of the Chineſe language. My Author gives it in the following manner:

Apud gentes cæteras ſyllabæ ſunt utrinque, id eſt, ita ut inter vocales conſonis adjungendas, vocalis nunc præcedat, nunc ſequatur; et vice verſa.

Sed apud Sinas ordinatio omnino alia.

1°. Voces ſunt monoſyllabæ omnes.

2°. A conſona incipiunt omnes, a vocali nunquam.

3°. Nunquam etiam in conſonam definunt, exceptis *m*, et *n*; quarum *m* finalis ſonatur ut *ng*; *n* ut *ne*.

The difference in theſe final ſounds will be ſenſible in *ſong—tune*.

The prevalence of the termination in *n* is remarkable throughout the Greek particles, as δην, μην, μων, γεν, νυν, συν, and numberleſs others: With reſpect to theſe, the Greeks, *perhaps*, did no more than preſerve the ſound juſt as they found it: but its becoming a favourite final in the inflections of their nouns and verbs, marks an attachment to an early impreſſion; happily, in this, Taſte coincided with Habit; for, of all conſonants, the *n* final, pronounced as in tune *, comes the neareſt to the ſoftneſs of the vowel; which was the reaſon, no doubt, of its having been preferred by the Chineſe linguiſt, who rarely uſed the *m* final; and, after him, by the Greek, directed to this preference by the force of example, and the delicacy of his ear.

* I ſay pronounced as in *tune*, becauſe it may have a very different ſound; thus, the French, from their predilection for *naſality*, give to their *n* final the ſound of *ng*.

It

It is obſervable, that the Latins gave the preference to the *m* final; whether through affectation of independence on the Greek, or that, like their neighbours the Gauls, they delighted in naſal tones *, is a point which I ſhall not take upon me to determine.

Our Author continues—

Eadem monoſyllaba numerum 328 aut paulo ampliorem non excedere: multiplicata vocabula eſſe per Tonos: cum ii toni ſint quinque, inde ſtatim effecta vocabula ad minus 1400 vel 1600, et ſic linguam humanis ſermonibus communem, nec contemnendam efformatam: Voces enim huic et illi populo vulgares raró ultra 1400 aut 1500.

W

Were it allowable to compare languages by the mere ſtructure of the words, we might conclude, on a ſurvey of the Chineſe vocabulary †, that the Greek roots and the

* The ſound being ſtopped from paſſing through the lips, muſt neceſſarily *hum* through the noſe.

† See this in the opening of the Grammar.

Chineſe

Chineſe monoſyllables were the ſame language.

But, as this would be to appeal to the eye, where the ſenſe ſhould decide, I ſhall take no advantage of it, *in this place*; but content myſelf with obſerving, that the Greek roots do not exceed the number of 200, and that moſt of them are monoſyllables, beginning with a conſonant, and ending in a vowel, or diphthong, preciſely as in the Chineſe.

Whether the root be a perfect monoſyllable, or a duad, or even triad, formed on the monoſyllable, it is the ſame thing with reſpect to the origin of the root: this calls for explanation, which I ſhall the more readily undertake, as it gives an open into an intereſting ſubject, the riſe and progreſs of the mechaniſm of the Greek language.

The firſt innovation of the Greek linguiſt on the Chineſe monoſyllable, was extremely ſimple; it was to divide the diphthong, and give two ſounds to that which had but one in the original.

Thus

Thus—gao, lao, nao,

became—γα-ω, λα-ω, να-ω.

This was, perhaps, the firſt attempt at a duad.

The ſecond was more effectual, by inſerting the conſonant between the two vowels:

Thus—δαω, δεω, διω, δοω, δυω,

became—αδω, εδω, ιδω, οδω, υδω *.

Here obſerve the advances of the ſimple primitive βαω—βημι, βαινω, βαδω, βαδιζω, βιβαζω.

This is a key to the mechaniſm of the Greek tongue.

By this change introduced into the verbs, they became roots of more vigour, and of a ſtructure better fitted to ſupply materials for derivation. This was not all: the ſuperiority of a ſounding polyſyllable over a nerveleſs monad having gained the ear, and the effect of a *balance* of conſonants

* Of this, ſee numberleſs examples in the order of the alphabet.

with vowels having ſuggeſted an idea of a verbal harmony, the happy genius of the Greek ſeized the advantage, and by a conſtant application of this principle to the enlargements of derivation, compoſition, and inflection, he beſtowed on his language ſuch a dignity and ſweetneſs, that to his ear, which was a fine one, all other tongues were but the voices of barbarians *.

It has been the fancy of ſome, to calculate the relative vocality of the Greek and other tongues, by the number of words ending in a vowel, or conſonant: This might do in the compariſon of monoſyllabical languages, but is quite out of the queſtion in the conſideration of the Greek:

* Βαρβαροφωνοι. No wonder they ſhould be ſo to a people, who heard in their cradle ſuch ſounds as theſe:

Ολβιοι ευναξοισθε, και ολβιοι αω ιχοισθε.

Theoc.

Had not Milton thoſe ſounds in his ear?

——————— My ever new delight,
Awake!———

for,

for, if in words of length (and ſuch for the moſt part are the Greek) five ſyllables out of ſix end in a vowel, as in απαμειβομενος, the vowel ſounds are to the conſonant as five to one; a proportion which, I believe, will pretty nearly hold through all the ſyllables of the Greek tongue; eſpecially, as the *n* final, from what hath been obſerved, is to be claſſed with the vowel terminations *.

It is pleaſing in any, but above all, in a problematical proceſs, to contemplate one truth ſpringing out of another.

Thus the beautiful ſtructure of the Greek polyſyllable is found to be a happy combination of monoſyllables, beginning with a conſonant, and ending in a vowel.

To this ſame ſtructure we owe, that, of all foreign tongues, we articulate the Greek with the greateſt facility.

Does not this make it probable, that we

* Κλαγγηδον προκατιζοντων.

come

come nearer to the true articulation of the Greek than of any other dead language?

And, is not this conjecture confirmed by the pleaſure we receive from the ſounds of this language *; a pleaſure, which in this, as in all things, muſt be in proportion to the truth of the impreſſion?

It may be thought, that words ſo perfectly ſimple as the Chineſe, might have

* Yet, the Greek, like other tongues, has its *harſhneſſes*:

Εσωσα σ' ως ισασιν Ἑλληνων, ὁσοι,

True, this divine language takes in all the powers of imitation, from the nod of Jove to the hiſs of a ſerpent. Was it for this, that Euripides bore the title of φιλοσιγματος? In the preſent inſtance, the alliteration is a beauty; thrown on a letter of offenſive ſound, it aggravates the invectives of Medæa; her words carry ſtings; to the guilty Jaſon, they were the ſnakes of Alecto.

Alliteration and iteration are the idioms of paſſion—So, in the line preceding that juſt cited:

Εκ των δε πρωτων πρωτον αρξομαι.

And ſo, his faithful copyiſt:

Quæ quibus anteferam? jam, jam——

been in Greece, as well as in China, aboriginal. Even this notion, were it founded, would fall in with my purpoſe; which is more to point out the ſteps by which language firſt roſe out of a ſtate of abſolute ſimplicity, than to determine the relation of any one language to another. However, I think it will appear in the courſe of the following remarks, that the Greeks had a model before them; and that this model was Chineſe.

I have admitted, that the ſenſe ſhould decide, in the compariſon of languages; but it muſt be obvious, that it cannot be altogether ſo in the caſe before us: for, as the Chineſe, by their tones, made every word to ſtand for five different ideas, the Greeks were not only at liberty to chooſe any one of the five, but to extend this licenſe to collateral ideas; a licenſe, which the creative genius of this people would ſtretch to the utmoſt: for this reaſon, it muſt be extremely difficult to determine, in numberleſs inſtances, whether the ſame word did or

did

did not ſtand for the ſame idea in the two languages.

In proportion as eſſential proofs are unattainable, thoſe which ſpring from circumſtances acquire force; in ſhort, were the words in each language the ſigns of the ſame ideas, the two languages would be one; and what I propoſe as a conjecture, would be certainty.

De Verbis.

QUOD apud Sinas monoſyllaba ſint, ut nomina, ita verba, hinc etiam concludes nec derivata eſſe poſſe ulla; quam ob rem omnia eſſe et ſimplicia et ſimpliciſſima.

2°. Cum monoſyllabum unumquodque propriè ac reverà infinitum ſit, atque infinitivi loco haberi poſſit.

The verb, throughout its moods, affirms ſomething; it declares ſome condition or circumſtance annexed to the action. In the infinitive, which I will not call a mood, the verb is at large; it contains no affirmation *; or, in the language of the logician, it

* For this reaſon, notwithſtanding my great reſpect for the author of the Grammaire Raiſonnée *, I

* The celebrated Arnaud.

it is no propoſition: for this reaſon it aſ-ſumes, in the Chineſe, as we ſhall ſee here-after, the function of a participle; for, like the participle, being indifferent to all moods, it is equally applicable to them all.

The Chineſe having exhauſted their vowel terminations on the unmodified ſigns of ideas, ſtopped ſhort of inflection; they do not even apply it to the ſubſtantive verb, which conſequently, with them, has not the virtue of an auxiliary: they have, therefore, no other means of expreſſing the circum-ſtances of the action, than by accompanying the principal verb with other verbs declaring

cannot admit the following definition of the verb—"Ce " qui eſt eſſentiel au verbe, ſa ſeule vraie definition eſt— " vox ſignificans affirmationem."—With ſubmiſſion, it is not in virtue ſolely of its being a verb that it ſignifies affirmation; to attain this, it muſt be thrown into mood and tenſe: accordingly, the author finds himſelf, in the inſtant, obliged to qualify his definition, by—" Car on " ne ſauroit trouver de mot qui marque l'affirmation, " qui ne ſoit verbe, ni de verbe qui ne ſerve a la mar-" quer, *au moins dans l'indicatif.*"

the

the circumftances, or, by particles deftined to anfwer the purpofe.

The difputes of grammarians touching the firft and genuine ftate of the verb, are determined by the exiftence of a language, in which, without changing its deftination, the verb cannot be made to pafs out of the infinitive.

" Syrorum et Chaldæorum dialectos quif-
" quis cum Hebræa lingua conferet, palam
" videbit hanc effe antiquiorem, quia fim-
" pliciffima eft."

Bochart would not have eftablifhed this teft of originality, had he known * that there was a language ftill more fimple than the Hebrew.

The firft departure of language from its natural ftate, was the artificial but happy

* Or, if he knew it, he did not chufe that others fhould. And here I muft obferve, that our modern fyftematizers on language ftudioufly avoid taking much notice of the Chinefe.—Facts are unpleafant intruders on fancies.

innovation by inflection. The language which has not, in any one inſtance, changed the termination of its primitive, ſtands ſingle and unrivalled in its claim to ſimplicity.

It is the opinion of ſome, that men firſt ſpoke in a language of inflection *: we may

* Bochart founds his triumph over the ſupporters of the antiquity of the Syriac, on a circumſtance of inflection.—" Linguam Hebraicam omnium linguarum eſſe " matricem docent etymologiæ nominum. Vocabula " quæ diximus tam ſunt in uſu Syrorum quam Hebræ- " orum: ſed nihil habent quod regerant, cum ven- " tum eſt ad Adami verba—vocabitur *vira*, quia ex " *viro* ſumpta eſt. Hebraicè IS pro viro, ita ISSA pro " muliere, vox eſt uſitatiſſima."

We muſt not truſt to authority in theſe matters: men are often attached to falſe opinions by the confidence they have in their ability to ſupport them.

" Adamo et Evæ inſpiravit Deus Hebrææ linguæ " cognitionem in ipſo momento quo conditi ſunt."

If a little learning ſtints the underſtanding, too much makes it wanton.

" Atque ut granum frumenti expurgatum producit " aliud cum palea; et ut pater circumciſus generat fi- " lium

may as well be told, that men did not ſing before they had a gamut.

" lium cum præputio; ſic pater regeneratus filium " generat extra gratiam."

Juſt ſo would have reaſoned a monk of the twelfth century.

After all, it muſt be confeſſed, that the Phaleg is a wonderful work; a ſingular example of the ſtrength and weakneſs of human intellect.

Of Tenſes.

Cognito ſemel infinitivo, ſeu verbi monoſyllabo, fiunt per additionem particularum tempora tria.

1°. Præteritum.
2°. Præſens.
3°. Futurum.

Quæ hic tibi orientalium more, qui antiquiſſimus eſt, et juxta naturæ ipſius ordinem, explicabuntur.

1°. Præteritum.

Additur tantum monoſyllabo, idque in fine, particula ſeu verbum—

leao	deſiit
vel, kuo	tranſiit.

Hoc modo—

ngo	ego
ço	facere
leao	deſii
vel	vel
kuo	tranſii

feci.

Where the final vowels, in whatever number they may be, make but one ſound, as in the Chineſe; and where the termination is ſubject, as in the Greek, to the variations of inflection, we muſt not look for correſpondence beyond the governing conſonant: the Greeks, therefore, can hardly be ſaid to have changed the kuo, or koo, into κα, the general deſignation of their preterperfect; but, in aid of this, they prefixed an augmentative ε, ſtrengthening it with the governing conſonant of the verb—

As βαω — βεβηκα
γαω — γεγηκα.

De Pluſquam-perfecto.

This tenſe, in the Chineſe, is a *double* preter-perfect—

As,

ngo	ego
ki	incipere
kuo	tranſitum
leao	finitum

inceperam.

The pluſquam-perfectum of the Greek is formed by *doubling* the augmentative ſign of the preter-perfect—

As,

γεγραφα	ſcripſi
εγεγραφειν	ſcripſeram.

Theſe ſtrokes of correſpondence, taken ſingly, are trifles; in ſucceſſion, and number, they riſe into ſyſtem.

2°. *Præſens.*

1°. Verbum ſeu monoſyllabum verbi in præſenti indicari, cum particula aliorum temporum adeſt nulla.

2°. Locutiones ejuſmodi ſuſpenſas atque indeterminatas in uſu eſſe atque amari, quod majeſtatis præ ſe ferant neſcio quid.

V.

This—majeſtatis neſcio quid, ſeems unhappily applied to a language that labours in every inſtance to make out the idea: but, whatever may be the nature of this apparent indeciſion, it certainly prevailed through all the languages of the Eaſt: a clear indication that they had all one common parent.

Les langues orientales n'ont que le paſſé et le futur, ce qui rend ces langues ſujettes à beaucoup d'ambiguités, qui ne ſe rencontrent point dans les autres *.

* Grammaire Raiſonnée.

Les

Les Hebreux n'ont ni preſent, ni imparfait—ils diſent—credidi, propter quod locutus ſum, au lieu de— credo, et ideo loquor * †.

If the Greeks borrowed the rudiments of their language from the Chineſe, or any other of the oriental tongues, they muſt have been in the early habit of uſing a preterite for a preſent tenſe; and, from cuſtom, ſo powerful in language, the uſage would at times take place, after the neceſſity had ceaſed. Had this occurred to the learned Tranſlator of Homer, it might have ſaved him the trouble of a long, and, to my apprehenſion, ineffectual comment on the preter-perfect in the following line—

Κλυθι μευ, Αργυροτοξ, ος χρυσην αμφιβεβηκας.

Tempus hoc non eſt, ſays the learned

* Supplement au Gram. Raiſ.

† Nullum tempus eſt præſens—Is this a metaphyſical ſubtlety, or, the firſt and moſt natural conception of the thing?

Critic,

Critic, ut vulgo vocant grammatici, præteritum perfectum, ſed *præſens perfectum*.

This may be brought to a ſhort iſſue—Had the Poet been forced by the ſenſe to make uſe of an acknowledged preter-perfect, muſt he not have employed this very præſens perfectum?

Helen, deſcribing the Grecian chiefs, who at the time were ſtanding before her, ſays—

Ιδομενευς δ' ἑλερωθεν ενι χρηϑεσσι, θεος ως,
Εϛηκ'— Stat.

So Æſchylus—

Εϛηκε χιον— ſtat columna.

And Euripides—

Δεδοικα σε— metuo te.

The following is ſtill more deciſive—

Τοσωδε γ' ησσον, η παρος, πεποιϑα σοι *.
Et tanto minus, quam antea, confido tibi.

* Med. Eurip.

Had

Had the Latin tranſlation of this paſſage been exact, the ſubſtitution of a preterite for a preſent tenſe, would have embarraſſed the ſenſe: in the Greek it had the ſanction of cuſtom, and the impropriety, for ſuch it is, was loſt in the frequency of the practice.

Hebræorum verba nullam habent formam qua tempus præſens imperfectum, ſive actio jam inſtans, propriè exponi poteſt; id fit per participium ſolummodo, vel per verbum ſubſtantivum ſubintellectum *.

The participium ſolummodo of the Hebrew, is the counterpart of the monoſyllabum verbi ſtanding ſingle in the Chineſe.

Had the ſubſtantive verb been expreſſed, the participle would have united, as in our language, with its auxiliary; the auxiliary would have declined itſelf, the time of the action have been determined, and the Hebrew had been poſſeſſed of a preſent tenſe.

In order to have enjoyed an effectual

* Lowth, de Sa. Po. Heb.

participle,

participle; the Chineſe muſt have changed the termination of his primitive: of this he had no conception.

The difficulties to which the inventors of language were ſubject, in bringing ſounds to be permanent ſigns of ideas, muſt have made them careful to preſerve thoſe ſigns intire, and apprehenſive of defeating their labours by any innovation on the adopted ſound. Inflection, therefore, would be of late invention, and more likely to occur to thoſe who ſhould borrow their primitives, than to thoſe who had formed them.

Were we to be governed by the reaſon of the thing, I ſhould be apt to conclude, that inflection had made no great progreſs before the eſtabliſhment of writing: when the eye co-operating with the ear, the change in the termination had a viſible ſignature, and the varying of the ſound was no longer hazardous.

To act—action—acting.

The

The gradation in theſe ideas led the Chineſe to attempt a participle; it was but an attempt—As

ço	facere
chi	qui—genitivi nota, faciens.

Let us now obſerve the ſteps of the Greek linguiſt.

ποιειν	facere
το ποιειν	factio
ποιων	faciens
τυγχανω ποιων	ſum faciens
ἐτυγχανον ποιων	eram faciens.

Here he ſeems to have ſtopped ſhort, and to have changed his ſyſtem, by transferring the conjugation from the auxiliary to the verb itſelf—

As, εποιειν | faciebam.

This was a maſter-ſtroke; it ſuperſeded the delay

delay of the auxiliary; put the verb in poſſeſſion of an undivided energy, and became the principal ſource of the ſuperiority of the Greek over all the languages, which, following nature's firſt hints, have adhered to the ſyſtem on which they ſet out. With what propriety are theſe languages called modern?

If my idea of the advantage beſtowed on the verb by the diſmiſſion of the auxiliary, ſhould ſtand in need of explanation, it will receive it, if I miſtake not, from the following example—

Ambroſiæ vero comæ concuſſæ ſunt.

Αμβροσιαι δ'αρα χαιται επερρωσανλο.

In the Latin, the ſound and the impreſſion are broken, interrupted; inſtead of preſſing upon our feelings, as in the Greek, they ſubſide, they are loſt in the co-operation of the auxiliary.

The Chineſe could not have a participle without changing the termination of the verb;

verb; for this reaſon, they made their infinitive verb to ſupply its place, as likewiſe to aſſume the function of a ſubſtantive.

As,	gai	amare, amatio.
	ço	facere, factio.

The Greeks added, as we have ſeen, an article to the infinitive το φιλειν, το ποιειν— perhaps before they had a participle, which is better, as—*the loving*, *the doing*. Our early writers delighted much in this kind of ſubſtantive; not only as it contributes to *the varying* of the diction; but that, happily uſed, it gives ſtrength and beauty to the expreſſion.

The facility with which the verb reſolves itſelf into a ſubſtantive, accounts for the ſubſtantives coming immediately after the verb in the progreſs of language; and this again may ſerve to account for the phenomenon of a language without adjectives; which is the caſe in the Chineſe; for the linguiſt

linguiſt being in poſſeſſion of a noun, or name of a thing, his next care was to make the moſt of his acquiſition; and having found, that by a certain management of the ſubſtantive, or verb, he could make a ſhift to convert a general quality into a particular attribute, which is the office of the adjective*, he proceeded no further, for in this,

* Subſtantives, as diſtinguiſhed from adjectives, are names of qualities abſtracted from the conſideration of their exiſtence in any particular ſubject: if, therefore, the Chineſe have no other way of attributing qualities to things, than through the medium of the ſubſtantive, it follows, that, in the order of thinking, they began with *generals*, and deſcended to *particulars*; contrary to the received notion of the progreſs of the underſtanding, which is ſuppoſed to riſe from *particulars* to *generals*.

Do not all the objects in nature preſent themſelves firſt to our notice in the aggregate? when a rainbow appears, we ſee it in the intire; and paſs from thence to the examination of its colours. Will not this apply to all the complex ideas reſolvable into ſentiments, ſuch as *love*, *fear*, *hope*, *anger*, *hatred*, and numberleſs others. The thinking mind will not let this drop.

as in all the other parts, from a conſtant acquieſcence under feeble equivalents, the Chineſe is nothing more than a language of attempts; the attainments were reſerved for the Greek.

3°. *Futurum.*

The Chineſe have, firſt, a futurum indeterminatum, formed by their indefinite particle, or verb, yao— volo— I will do— ποιησω.

Quod ſi poſt particulam

yao | volo

additum fuerit monoſyllabum

leao | præterit.

futurum *quaſi* præteritum efficiet.

This

This is the paulo poſt futurum, μετ' ολιγον μελλων *,—as ωεποιησομαι, I ſhall have done it preſently, 'tis as good as done—*futurum quaſi præteritum.*

The learned do not agree in their conſtruction of this tenſe: reſolved into a phraſe, it is readily underſtood: in fact, the ſenſe of every tenſe amounts to a phraſe; and hence it is, that the nature of a tenſe is beſt explained by the languages which have not adopted inflection. With this plain road before us, what have we to do with the metaphyſical labyrinths, the learned perplexities, of Hermes and his followers?

We have ſeen that the Chineſe has a præteritum perfectum; it has likewiſe a ſecond preterite, equivalent to a ſimilar tenſe in the

* On peut avoir envie de marquer une choſe qui doit arriver bien-tôt, ainſi nous voyons que les Grecs ont leur *paulo poſt futurum*, μετ' ολιγον μελλων; qui marque que la choſe ſe va faire, ou qu'on la doit *preſque tenir comme faite*— Gram. Raiſonnée.

Greek, in our own, and in every European language, except the Latin:

As,

cie	articulo
na	illius
xi	temporis
ngo	ego
kien	videre.

The pupil of nature thinks at full length, and delivers what he thinks in the order and form in which he thinks.

Art ſpeaks by contractions—ιδον *, I ſaw it—articulo illius temporis.

This

* ιδον—This is called an aoriſt, or indefinite: it may be ſuch, when it ſtands by itſelf, and is unapplied; but it cannot be ſo, where the time of the action is ſpecified, as—*I ſaw it yeſterday*; becauſe, to apply an indefinite tenſe to a definite time, would be an impropriety. The Latin, it is true, hath not this tenſe; and ſo much the worſe; for, it is forced to ſay—*I have ſeen it yeſterday*; which, it muſt be allowed, is little better than bungling.

The Romans, in forming their language from the Greek,

This tenſe is a definite of the *paſt*; in like manner as the paulo poſt is a definite of the *future*.

From the tenor of the preceding examples it appears, that the variety and preciſion of the Greek tenſes were of the ſimpleſt origin; and that the apparently nice diſtinctions of a firſt and ſecond future, of a firſt and ſecond preterite *, were formed on the eſſays of the primitive linguiſts. The eſſay was a phraſe; the tenſe, by inflection, a contraction of the phraſe.

As verbs are almoſt all-efficient in the Chineſe, I had determined to confine my

Greek, were too intent on reducing what they thought ſuperfluities: by rejecting the ſecond preterite, inſtead of clipping a luxuriancy, they lopt off a limb.

Our anceſtors were ſo intent on the poſſeſſion of this tenſe, that, contrary to the genius of the language, they forced the verb to ſubmit to inflection.

* We muſt not expect from the Chineſe a duplication of this tenſe; it is of no apparent uſe, as a diſtinction of time; and, to multiply ſounds, was no part of their ſyſtem.

inquiries to them: in this courſe, my next ſtep would have been, to take into conſideration their moods. But I am tempted in this place to break in on the regularity of my ſubject, and to turn my thoughts to collateral matters. I have a pleaſure in changing the objects, and varying the impreſſions; and, if ſo, why may it not have the ſame effect on my reader? Every little relief is allowable in a ſubject ſo dry and unentertaining as this.

Of Degrees of Compariſon.

The Chineſe, having no adjectives, muſt apply degrees of compariſon to verbs and nouns.

As thus to the verb—

lo	volo
ÿeun	magis

magis volens—

Græcè—λω, volo—λω-ίων, magis volens.

Here the Chineſe and Greek are but one language.

Fiunt ſuperlativa,

1°. Particulâ tai | exceſſivè.

Sic,

tai	exceſſivè
ta	magnus

maximus.

2°. Duplica monoſyllabum, et habebis ſuperlativum.

kao	altus
*kao	altus
altiſſimus.	

These two modes were by the Greeks moulded into one; for, having borrowed the ſign of exceſs—tai, they formed their ſuperlative by transferring the *iteration* from the thing to the ſign:

As— υψω-τα-τα, altiſſima.

In this inſtance the imitation in the proceſs is confirmed by the identity in the ſound.

The grammarians ſtart at ſuch comparatives as † καλλος-καλλιων, ‡ κυδος-κυδιων; it

* This ſuperlative runs through all the American languages. It is a manifeſt ſpecimen of a firſt attempt.

† Pulchritudo. ‡ Gloria.

is

is a form, ſay they, quæ prorſus ab omni analogia recedit. This is a miſtake; it was an early practice, antecedent to the rules from which it is ſuppoſed to have been a departure: in ſhort, it was borrowed from the Chineſe, who have no adjective, and muſt have been in uſe with the Greeks at a period when they had few or none.

Les langues Huronnes et Iroquoiſes (according to Lafitau) n'ont que le verbe, qui domine dans toute la langue, ainſi point de nom ſubſtantif et adjectif *. And in another place he obſerves, that numbers, genders, and perſons are not otherwiſe diſtinguiſhed than by *tones*. Here they fall ſhort of the Chineſe, who have ſigns for the variations of the ſame idea, reſerving the *tones* for the diſtinction of different ideas.

* Mœurs des Sauvages.

Of

Of Numbers.

IT ſeems, at firſt, difficult to conceive how a plural could be had without a change in the termination. Let us ſee how the Chineſe brought this about.

Fit Pluralis per monoſyllaba; ſeu particula—muen, et moei—*more*.

Sic,

ngo—ego	ni—tu	ta—ille
ngo	ni	ta
moei—nos	muen—vos	moei—illi.

Here we have a language juſt out of its cradle; its attempts, like the ſteps of a child, are timid, doubtful—prætentat iter.

As I do not know what ſound ſhould belong to the n, in ngo, I ſuppoſe it to be the repreſentative of a tone; the Greeks literalized

teralized the tone, which produced their ε-γω *: ſuch too, perhaps, was the αυ prefixed to the primitive ta—ille, as in αυτος, αυτοι, αυτα. As to the Greek συ, Dores dicunt

* How natural it was for the Greeks to proceed in this way, may be collected from hence, that the very ſame thing has been done, of late, by thoſe who have attempted to give us ſome ſpecimens of the Ta-hei-te language, which is manifeſtly a dialect of the Chineſe. Theſe ſpecimens are—

o-tea	the firſt man.
e-toa	the war tree.
a-ho	a dreſs, or cloth.
e-hoo	the breaſts.
oo-po	the head.
a-vai	the foot.

The above words are preciſely Chineſe monoſyllables, beginning with a conſonant, and ending in a vowel, or dipthong. The apparently initial vowels, o-tea, e-toa, are but the ſigns of the tones, which determine, as in the Chineſe, the different ſignifications of the word. Theſe tones our travellers had no other way of marking, than by a vowel that comes the neareſt to the ſound of the tone: this it was that led them into the miſtake, that their words all begin with a vowel.

" The

cunt τυ, et cum ſyllaba νη, τυνη *, this is remarkable; the Doric dialect, which was the old Pelaſgic, would not give up its primitive ni. Homer ſometimes uſes τυνη for συ.

The moei and muen were not quite overlooked in the plurals ἥμεις, ἡμῶν.

The Chineſe ta moei—he more, or, as we ſhould expreſs it, many hes, marks the procedure of intellect in forming, and of language in conveying, an idea of plurality. This idea is not ſo obvious as is generally thought; of all the ſubjects of intellect, the doctrine of Numbers is that in which ſavages make the ſloweſt progreſs.

The Greek plural takes up the ſubject at a period of improvement, and conveys the idea by an appropriated ſound, or ſign by

" The words of this language are never terminated by " a conſonant. The numerous vowels require a varia- " tion of dipthongs and *accents*, which often occaſion a " material alteration in the ſenſe."

Forſter's Obſerv. p. 401-2-3.

* Lexicon.

inflection. "'Tis impoſſible," ſays a learned Grammarian *, "to conceive how any "language can want the variation of the "noun, where the nature of its ſignification "is ſuch as to admit of plurality."

Unhappily for this remark, we have before us a language which proves it to be very poſſible. The Grammarian miſtakes refinement for nature, or the after thought for the firſt.

* Clarke, Lat. Gram.

De

De Genere Nominum.

GENUS determinatur, 1°. Ex rerum natura.

Sic,

gin	homo
niu	fœminitatis
gin	homo
fœmina.	

In what does θηλεια θεος differ from fœminitatis homo, except in this, that the Chineſe, not having an adjective, was forced to make the beſt uſe he could of the ſubſtantive?

But, was not γυνη compounded of niu gin, under the cuſtomary licence of tranſpoſition?

2°. Per monoſyllabum deſignandæ ſpeciei proprium.

Sic,

keûen	canis
ku	maſcula
keûen	canis
mu	fœmina

Græcè, ὁ κῦων, ἡ κῦων—a he, a ſhe dog.

Here the gender is confined to the article; probably before inflection had taken place in ſubſtantives.

The Chineſe had no conception of attributing genders to things inanimate.

According to the Grammaire Raiſonnée, *les genres ont ete inventes pour les terminaiſons.* But the Meſſrs. Du Port Royal have diſcovered a different origin; they tell us, that—*arbor eſt feminine, parceque comme une bonne mere elle porte du fruit* * :—miratur non ſua. How could Frenchmen forget, that,

* Mr. Harris has adopted this idea; he might as well have left it to its legitimate parents.

in

in their own *la meilleure des langues poſſibles*, fruit-trees are maſculine, and their fruits feminine? Our anceſtors did not underſtand ſuch trifling. "The Engliſh language, "with ſingular propriety, following nature "alone, applies the diſtinction of maſculine "and feminine only to the names of ani-"mals *."

The modern Grammarians, in general, accommodate their ideas of propriety to the laws of inflection; they take no notice of the grammar of nature.

* Lowth, Introd. to Eng. Gram.

De

De Caſibus Nominum.

APUD Sinas caſus ignoti; ex articulis tantum oritur differentia.

Itaque 1°. Nominativus, et 2°. Accuſativus, monoſyllabum ſimplex.

Determined, as in our language, by the ſenſe, and the poſition.

3°. Genitivus fit per particulam *tie*.

ἐκ ΤΟΥ ϰραυϰ—é cœlo.

Our author does not attribute any idea, as in other inſtances, to the ſign of this caſe; a circumſtance which, in a language ſo ex-

plicit as the Chineſe, marks a degree of uncertainty in the nature of caſes. Are not the Greek genitive and Latin ablative convertible into each other? The Greek, it is true, *muſt* uſe a tenſe which it has, for one which it has not: but it was not neceſſary to uſe a genitive for an accuſative—κλυθι μευ, audi me; or, indifferently, a dative—κλευθι μοι.

4°. Ad Dativum utuntur particulis yū et yu, Gallicè pour, en faveur.

It will not readily be admitted, that what one objects *to* another, muſt be in his favour. A caſe is not to be appropriated to one preciſe idea: it is beſt underſtood in a language in which the prepoſition does all, and *to* which, as *to* the Chineſe, the caſe is *unknown*. We have but one, a genitive; and the learned are not agreed as to its meaning or origin.

5°. Vocativus

5°. Vocativus admittit ho, five o, in fine,

The o has only changed its poſition in

Ω ανδρες Αθηναιοι.

6°. Quod ſi Ablativum volueris, habes etiam illa Dativi monoſyllaba, et præterea—tum.

Συν σοι, θεα—tecum, dea.

This may ſerve to determine the diſpute among the learned, whether the Greek has an ablative or not: ιδον οφθαλμοις, is one of the proofs that it has; but here the prepoſition συν is underſtood, which makes it, as above, the Chineſe dative, with its prepoſition.

" Si Genitivus adhibetur, additur præpoſitio."

This too, in the Greek, is a conſtant equivalent to an ablative.

Εξ ιππων αποβαντες—ab equis deſcendentes.

In this, and the preceding example, the caſe has no energy. What, then, is a caſe poſſeſſed of its energy? It is a ſign, by inflection, of ſome condition or circumſtance annexed to the noun, and through the noun to its relatives.

If, therefore, no condition be annexed, except by the prepoſition, expreſſed or underſtood, it ſhould ſeem that in every ſuch inſtance the caſe were altogether uſeleſs: but it is not ſo; in one point of view it is of very great uſe: for, by the agreement in the terminations, it preſerves the connection between the noun and its relatives; without which, tranſpoſition could not well have taken place: and, in ſuch a polyſyllabical language as the Greek, it had been difficult to preſerve a facility of movement, had the words been confined to the natural

order

order of the thoughts. Was it not for the ſame purpoſe that every noun had its gender?

It is probable that caſes were invented with a view to a more elegant conſtruction, by dropping the uſe of the prepoſition: but the Greeks having obſerved, that, without the prepoſition, the caſe, in many inſtances, was indeciſive; and that, united with the prepoſition, it was for the moſt part inſignificant; they paid more attention to the prepoſition, and leſs to the caſe: the caſe was to them little more than a varying of the termination.

The Romans took the oppoſite courſe: they ſlighted the prepoſition, and cultivated the caſe; and this it was that led them to the inſtitution of an ablative, which being deſtined to unite with, or to imply *, the prepoſitions

* I ſay, *unite with*, or *imply*; becauſe it was their object, wherever the ſenſe would ſuffer it, to exclude the prepoſition, and do all by inflection: and it muſt be

prepoſitions *with*, *from*, *in*, *out of*, and others, left the genitive and dative to their own exertions.

The Latin has the advantage in the neatneſs of the execution; the Greek, in the certainty of expreſſing the ſenſe *.

It may be objected to me, that I have been too minute on the articles of Number,

be confeſſed, that, by adhering to this ſyſtem, they carried their point, and roſe upon the Greek in elegance of conſtruction.

* Diſpleaſed with the redundance of particles in the Greek, the Romans extended their diſpleaſure to the article, which they totally baniſhed. Was not this to tear away the cloth with the lace?

The *pulchrum* of the Latin, is no equivalent to the το καλον of the Greek, or *the beautiful* of the Engliſh: it is better when they ſay, *pulchrum et honeſtum*; the two adjectives keep each other in countenance.

Ariſtotle obſerves, that there is a degree of pleaſure in anger—απο της ελπιδος τυ τιμωρησασθαι. The Latin cannot render that τυ; it can only tranſlate the verb, or ſubſtitute a phraſe.

Gender,

Gender, and Caſe. I will anſwer in the words of a French Grammarian : Les choſes les plus petites deviennent grandes, quand elles peuvent ſervir aux plus grandes.

De Verborum Modis.

APUD Sinas, cum monoſyllabum verbi unum ſemper idemque fit, et ad tempora et modos ambiguum remaneat, niſi hac vel illa particula vel phraſi reſtringatur, exponendum nobis hoc loco, quî modi illi fiant.

De Imperativo.

1°. Eſt fæpiſſime monoſyllabum infinitivum.

Sic,

co | ſedere, vel ſede.

Græcè :— ως δε συ ρεζειν.

Sic et tu facere, *i. e.* facito.

And again—

—— Συ δη μεγαλητορα θυμον
Ισχειν εν ςηθεσσι.

Ισχειν— cohibere, vel cohibe:

an abſolute Sinæciſm. Of this the examples are not common; juſt in that proportion which marks the returns of a habit not quite exhauſted.

The continual deviations of the Greek language from the laws of grammar, are evident proofs of the prevalence of habits anterior to the eſtabliſhment of thoſe laws. Can it be ſuppoſed that men of ſenſe, after the inſtitution of a grammatical ſyſtem, would run counter to all analogy through caprice, or in gaiety of ſpirit, eſpecially where the ſounds had been more perfect by a ſtrict adherence to analogy?

2°. Exprimitur Imperativus per circumlocutiones, et monoſyllaba deſiderii.

Sic,

cim	quæſo
ki	incipere

ſcil. incipe.

Græcè, λεγεις αν—dic, quæſo; or, with the verb poſſeſſed of its mood, χλυοις αν—audi, quæſo: χλυοις αν pro χλυθι, optativus pro imperativo *.

I cannot quit the Chineſe imperative, without taking notice of a remark of our Grammarian :—

" Sinæ vix ac ne vix quidem imperando " alloquuntur quemquam : itaque impera- " tivus honeſtatis ac comitatis plenus."

If character is to be brought forward on this occaſion, I ſhould give the preference to a more natural motive, on a ſuppoſition

* Hougeveen.

that

that manners are ſimple before they are elegant.—There is a nation of ſavages, ſo we call them, who have not a form in their language to expreſs a command. To what purpoſe, ſay they, ſhould we have a ſign for a thing which cannot be; ſince, all men being equal, no man can have a right to impoſe his will on another?

The ſturdineſs of the Huron has more the air of a principle than the politeneſs of the Chineſe.

De Optativo.

Optativum ſuum formant Sinæ, ſi verbum ÿuen, quod eſt deſidero, cupio, uſurparint.

Sic,

ngo	ego
ÿuen	cuperem
ki	incipere

ſeu, libenter inciperem.

n̈go	ego
ÿuen	vellem
xue	dicere

V.

Græcè—*φα-ιην*, vellem dicere.

Velle et optare are but degrees of the ſame affection: hence the Latin hath no optative; and, in our language, to *will* riſes to a *wiſh*, merely by a ſtronger accent—*would* that I could pleaſe you. There is a kind of ſuſpenſe between the two moods in the following—

Fain *would* I riſe, but that I fear to fall.

Have we not in *ιην*, the diſtinctive termination of the Greek optative, an evident adoption of ÿuen—vellem? But the ÿuen of the Chineſe is a verb: true, and ſo are their particles in general. May we not infer from hence, that the Greek particles were likewiſe

likewiſe verbs *, but in the change of conſtruction, being forced to give way to the refinement of inflection, they loſt their primitive energies; were reduced, in general, from principals to acceſſories; and, *at times*, to ſomething *leſs* †?

* This notion would have been ſlighted, ſome few years ago, before Mr. Horne had diſcovered, that a great number of the particles in our language are verbs, or participles, ſuch as, *if*, *an*, *and*, *eke*, *yet*, *ſtill*, *unleſs*, *elſe*, *though*, *but*, *without*, *left*, *ſince*, and others. This diſcovery has reſtored theſe words, and their ſimilars in other languages, to their juſt right of being the *names of ideas*: a right of which they had been diſpoſſeſſed by the grammarians and philoſophers who knew not their origin. The ſuppoſition, that there could have been words invented, which were not ſigns of ideas, is a diſgrace to philoſophy.

† If the particle of itſelf expreſſes the idea, as when it ſupplies the place of a mood in the verb, it is a *principal*—λεγεις αν, dicas. If the idea be expreſſed without it, it is an *acceſſory*—λεγοις αν. Is it not, in the latter character, a kind of παραπληρωματικον, except where, though not neceſſary to the ſenſe, it ſerves to give ſome energy to the expreſſion?

De Subjunctivo.

Quod si nunc quæsieris, Quî Sinæ, tum subjunctivum, tum varia infinitivorum genera, gerundia, futura infinitivi in *rus*, in *dus*, &c. factitent?

Respondeo, apud Hebræos, Chaldæos, Arabas, Æthiopas, &c. deesse omnia hæc, imo necessaria non esse, cum per præpositiones ac particulas activè et passivè nullo negotio resolvantur:—idem executi Sinæ et ubique *præpositionibus* ac *postpositionibus*.

Among the proofs of the dependence of the Greek on its original, its employment of the prepoſition and poſtpoſition in forming an equivalent to a ſubjunctive, demands our particular attention.

Ουδ' αν προσειπον, ουδ' αν ηψαμην χεροιν *.
Neque allocuta essem, neque attigissem manibus.

* Medæa, Eurip.

In

In this inſtance, the verb is in one mood and the prepoſition decides for another.

So likewiſe the poſtpoſition :—

Ει μη δι εμε, εις το φρεαρ ενεπεσεν αν.

If it had not been for me, he would have fallen into a well.

And again,

Σε γαρ προσηυδων ουκ αν *

Te enim non allocutus fuiſſem.

But the power of the poſtpoſition is moſt remarkable in its union with the participle, on which it beſtows both a mood and the energy of a verb.

Και μην οφειλων γ'αν, τινοιμ' αυτω χαριν. †

Si quidem deberem, ei perſolverem gratias.

From theſe examples, the primitive conſtruction by prepoſitions and poſtpoſitions

* Prometheus, Æſch. † Ib.

comes out with full evidence: the particle not only assumes to itself the determination of the mood, but, in virtue of its original office, though united with inflection, it superfedes it.

Conclusion.

Concluſion.

LET us now conſider, what might be the progreſs of a ſyſtem, by which the particle ſhould be deprived of its primitive function, in order to inveſt the verb with its own modifications. Such a reform, no doubt, would be ſlow and gradual; and the reformer would often find himſelf under the neceſſity of calling in the well-known particle to the ſupport of his novel inſtitution; and thus, prepoſitions and poſtpoſitions would be ſo blended with the ſeveral forms of inflection, that a mixt conſtruction would become a characteriſtic of the language.

From ſuch a progreſs it ſhould follow, that the uſe of particles would be moſt frequent in the earlieſt writings. Was not this actually the caſe? "Mirum," ſays the

learned Hougeveen, " quam hac particula " γε veteres fuerint delectati." The ρα ſeems to have rivalled the γε; and it will readily be allowed, that the δε; κε, τε, were not altogether neglected.

When we are intent on explaining a thought, or enforcing a ſentiment, we love to multiply words, and renew the impreſſion. The earneſt ſpirit of the Greeks delighted in theſe little exceſſes; the means were ever at hand: in proportion as particles ceaſed to be neceſſary parts of ſpeech, they were peculiarly fitted to be the inſtruments of exaggeration.

Particles had been primary and eſſential parts of ſpeech; but at length, as hath been hinted above, came to be applied to leſs important purpoſes *. This remains to be explained.

Had

* Should we find two, three, or more particles in a ſentence, and the ſenſe to be complete without any one of them, on what ground could we attribute an idea to each? This is what Hougeveen has undertaken, with

Had the Greeks left their particles in poſſeſſion of their primitive functions, the conſtancy in their uſe, as in ſimpler languages, would have preſerved entire their ſignifications: but, in their ſhiftings between the character of a principal and an acceſſory, leſs attention was paid to their firſt deſtination; and, from ſigns of ideas, they became, on many occaſions, mere objects of ſound. To connect the final with the initial vowel; to ſtrengthen the weaker movements *, or accelerate the rapid †; to

with ſome credit, it muſt be owned, to his ingenuity and erudition. Theſe eſtabliſhed, what was it to him, that, like Warburton of learned memory, he proved the reverſe of his propoſition?

* Βη ῥ'ιθυς τευχεῳ—he ruſh'd on. The ῥα (quidem) contributes nothing to the ſenſe; the ſound alone gives a ſpring to the action.

† ——ωσθ' ιππος——

Ος ῥα τε ῥεια θεησι τιταινομενος πεδιοιο.

——magno niſu contendens—— Clarke.

This was to put the racer to a waggon, with broad wheels.

counteract the exceſs of polyſyllables, and ſimplify, as it were, the luxury of ſound *; were their mechanical uſes. Every page of the Iliad will furniſh proofs of this doctrine; and, in proſe, the ſweet-tongued Xenophon will be its advocate.

It muſt ſeem ſtrange, that the Greeks, who multiplied ſounds ſolely to flatter the ear, ſhould not have them in ſufficient number to diſtinguiſh their ideas: thus, they had an α privative, an α enforcive, and a third, which was neither the one nor the other. They muſt have had means of diſtinction unknown to us: perhaps thoſe means were in the tones.

* Ὁ δε Κυρος ὅ, τι δεοιντο αυτῳ οἱ παιδες, δια την φιλανθρωπιαν και φιλοτιμιαν περι παντος εποιει το διαπραττεσθαι· και ὁ Αςυαγης δε ὅ, τι δεοιτο αυτῳ ὁ Κυρος, ὐδεν εδυνατο αντιλεγειν μη ὐ χαριζεσθαι. De Inſtit. Cyri.

Does not the muſic, ſuch as it is, of our own tongue depend, in a great meaſure, on the balance of our native monoſyllables with the polyſyllables which we have borrowed from other languages? And is it not from a want of this temperament, in the Latin, that its periods are ſo often overcharged with ſound?

Toni

Toni ſunt quinque.

1°. &c. &c.

V

Inque rapit cœtus medios, turbamque ſonantem.

I am not qualified to accompany my Author in this curious inveſtigation: to form preciſe ideas of ſounds which I had never heard, and to receive them, under this diſadvantage, as equivalents to articulations, would be a taſk to which I feel myſelf very unequal. It comes more within my compaſs to conſider the Chineſe tones merely as the forerunners of language; or, if I may be indulged in ſuch an idea, as a kind of pre-exiſting ſpirits, deſtined to aſſume more ſubſtantial forms.

—— Animæ, quibus altera fato
Corpora debentur.

Here a new ſubject opens upon us. Let us imagine the Chineſe primitives, with their

their family tones, paſſing, as it were, in colonies, and at different periods, into Tartary, Scythia, and the north of Europe. I conceive, that the preciſion requiſite to preſerve the functions of the tones, would be ſubject, in theſe ſucceſſive migrations, to many interruptions; and that the conſequent indeciſion of theſe fugitive ſigns would throw men on the neceſſity of ſubſtituting fixed and permanent articulations. I will ſuppoſe a predilection for monoſyllables to continue in ſome force; and the primitive to be confirmed in its different ſignifications by the varied inſertions and combinations of conſonants.

Sed de linguarum ſimilitudine et convenientia, item de origine earum, ac matrice illa primæva lingua, latior ſpatioſiorque eſt campus quam qui meo ingenio pertractari poſſit: magna mirandaque ea in re latere μυϛηρια, et quæ nemo, niſi omnium prope linguarum peritus, aperire poſſit, haud neſcius ſum.

FINIS.

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ERRATUM.

P. 13. note, for προκατιζοντων, read προκαθιζοιτων.

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